

6. Cloth of looped weaving.

Frontispiece]



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VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF TEXTILES

CATALOGUE OF TEXTILES
FROM BURYING-GROUNDS
IN EGYPT

VOL. I. GRÆCO-ROMAN PERIOD

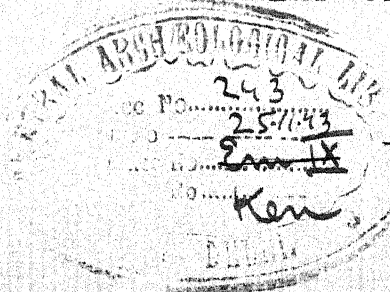
BY A. F. KENDRICK

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PREFATORY NOTE

THE collection described in the present catalogue may almost be classed as a gift collection. The benefactions of the Egypt Exploration Fund, as well as of individual members of that Society, have been its mainstay; many other donors have presented specimens; and even where additions have been made by purchase, the vendors have usually quoted prices which must be regarded as merely nominal.

The grateful thanks of the Museum are due to all donors, as well as to those who have given invaluable help from the stores of their knowledge. While this catalogue is going through the press, the departure of Professor Flinders Petrie's Expedition to Egypt is announced. The good wishes of all interested in the subject will go with the veteran explorer on an expedition which inaugurates a new era of excavation.

CECIL H. SMITH.

VICTORIA AND ALBERT MUSEUM,
November, 1920.

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NOTE

THIS catalogue is the result of a careful and protracted examination of the fine collection of stuffs in the Museum from the Egyptian burying-grounds. During the last four decades a great amount of textile material has been unearthed in Egypt. If only we could read their riddle we should learn more about the textile art of antiquity, and the rise of mediæval design, than all the material available elsewhere can tell us.

The literature on the subject is already considerable ; but it is only natural that, in regard to a subject where the material accumulates step by step with the literature, conclusions arrived at should widely differ ; and, in the light of new knowledge, the writers themselves would doubtless be the first to wish to recast their pronouncements.

The outstanding need at the present stage is for an examination of material at present available with the aim, in the first place, of discovering the relation of the stuffs to one another, both as regards pattern and technique, and, again, of bringing outside material to bear, drawn not only from Egypt, but from other parts of the Græco-Roman world.

It is on these lines that the present catalogue has been drawn up. Some of the conclusions arrived at are destined, no doubt, to be refuted by superior knowledge of to-day, and others by the light of fresh discoveries in the days to come. The writer hopes that the scaffolding, at any rate, is provided for the final structure.

It need hardly be added that the catalogue is not the work of an Egyptologist. It is hoped that this circumstance will not be

regarded as serious when it is recalled that the collection here described lies wholly within the limits of the Christian era. The invaluable help of friends has supplied in places what a knowledge of Egyptology and acquaintance with the country can alone provide. Mr. Stephen Gaselee has generously read through the proof, and, moreover, has helped the collection with his purse, as well as the catalogue with the stores of his knowledge. The wide learning of Mr. W. E. Crum has also been taken advantage of. Mr. A. R. Guest has for many years been an indulgent and unfailing guide in regard to the Arabic inscriptions, and he has shown that the number of dated stuffs in the collection is such that the Museum may be proud of them. The value of Mr. Guest's work will appear in a subsequent part of this catalogue. None of these gentlemen, nor others who have given advice from time to time (among whom Professor Flinders Petrie must be mentioned), should have laid at their door the mistakes and deficiencies in the catalogue. Of all these the writer alone must bear the burden. Mr. Van de Put, of the Library, has kindly provided the list of books printed at the end of the catalogue. In conclusion, the writer must thankfully acknowledge the help he has received from colleagues in the Department of Textiles.

A. F. KENDRICK.

NOVEMBER, 1920.

CATALOGUE OF TEXTILES FROM BURYING-GROUNDS IN EGYPT

GENERAL INTRODUCTION

THE excavations in the Egyptian burying-grounds have provided a unique record of the textile art of late Græco-Roman and early mediæval times. The earliest stuffs brought to light are fully pagan in character, others cover the period of transition from pagan to Christian art, and in the end we are enabled to trace the gradual transformation of the latter in the service of Muhammadanism.

The artistic history of this epoch was long involved in obscurity ; due partly, it must be confessed, to a lack of appreciation of its vital significance, but still more to the paucity of material to work upon. Much remains hidden, no doubt, to award the excavator of the future, but already we have enough, both in quantity and variety, to warrant the attempt at a classification made in the following pages. Had the diligence of the first excavators been attended by a more exact sense of the value of a detailed record of the surroundings of these stuffs when first revealed by the spade, much which still can only be set down as conjecture might have been dwelt upon with greater certainty. Critical research has now for some years been busy in making amends for the past, and the valuable evidence on many points afforded by these stuffs from Egypt claims for them a due share of attention.

When compared with the relics of the earliest Egyptian dynasties these textile fabrics seem almost to belong to our own

day. The former give us an insight into a phase of the human story of which we have no other records; although we cannot make so high a claim in respect of the latter, yet it may truly be said that their witness is indispensable to the historian of the art of their time.

The earlier groups of textiles included in this catalogue are products of that Græco-Roman art which then dominated the Mediterranean region, and we must not expect them to bear the local stamp of the land where they were made.

The evidence of early mosaics and wall-paintings tends to show that many of them differed little, if at all, in their style and ornamentation from that of garments and hangings used in Rome, Ravenna, or Constantinople. But there remains hardly a vestige of the actual stuffs from any site beyond the limits of Egypt. The narrow strip of fertile soil formed by the annual overflow of the Nile was too valuable for any of it to be set apart for burying-grounds. Had this not been so, the fate which has obliterated the traces of such grave-clothes elsewhere would have overtaken these also. Their preservation owes very little, if, indeed, anything, to the practice of mummification in Egypt. At the time to which the majority, at any rate, of these stuffs belong, embalming, where it existed at all, had become a very perfunctory process, and such substances as were still used have tended rather to destroy than to preserve the garments. The burial-places were situated in the barren strip between the limit of the Nile inundation and the neighbouring hills, at the foot of which they are often to be found. It is to this dry soil that we owe their preservation.

None of the patterned stuffs from Egypt in this Museum can be ascribed to an earlier period than the beginning of the Christian era. A few years ago the same remark would have held good in respect of all similar collections. Numerous linen cloths with painted subjects of earlier times had been found, but none showing

a woven pattern of any significance. The surprise came in 1903, when the tomb of Thothmes IV. (c. 1466 B.C.) at Thebes yielded three fine specimens of linen weavings bearing indisputable evidences of early origin. All three were woven by the tapestry-process illustrated so abundantly in the later fabrics from Egypt ; but while in the latter the tapestry-decoration is in wool or silk, in these early stuffs it is of coloured linen threads.

The largest of the three pieces has woven into it the name of Amenhetep II. (c. 1500 B.C.), and rows of lotus blossoms and papyrus inflorescences in colours (chiefly red and blue). One of the two other pieces has the name of Thothmes III. (c. 1550 B.C.) There are painted photographs of these remarkable stuffs in the Museum ; the originals are preserved in the Cairo Museum. They serve to show how early the tapestry-weaving process was known in Egypt ; up to the present we have nothing like them of an earlier date, and nothing for more than a thousand years afterwards.¹

More than a century has passed since the first of the patterned stuffs from Egypt were brought to light ; but only in recent decades, under skilled excavators, have proper records of the circumstances of such discoveries been made. The shallow graves were easily accessible, and some of the best sites were pillaged by the local peasantry. Garments were torn from the mummies, and the ornamental parts cut out for sale. Stuffs found together were parted ;

¹H. Carter and P. E. Newberry. Tomb of Thothmes IV. (Musée du Caire. Catalogue, Nos. 46526 to 46528), PLATES I. and XXVIII. Prof. Petrie suggests that these stuffs may have been woven in Syria. A few shreds of stuffs found in 1878 in Greek tombs in the Crimea of third or fourth century B.C. are in the Hermitage Museum at Petrograd. They are of linen and wool, some having been woven by the same tapestry-process as the bulk of the stuffs from Egypt. Others are embroidered (Compte-Rendu de la Commission Archéologique, St. Petersburg, 1878-9, PLATES III. to VI.). Some linen stuffs with embroidery or tapestry-decoration in the Vatican resemble more closely the stuffs from Egypt. They were brought to light in 1903 in the relic-chest under the altar of the Cappella Sancta Sanctorum in Rome. The most important example is a linen cloth (*brandeum, mappula*). The tapestry ornaments consist of two straight bands running right across the cloth, with concentric hexagons in blue, green, yellow, and white on a red ground ; and two rows of saltire crosses in colours. (H. Grisar, *Il Sancta Sanctorum* (1907), FIG. 61 ; P. Lauer, *Le Trésor du Sancta Sanctorum* (1906), FIG. 21).

no record of the nature of the garments to which they belonged was kept, and any other articles found at the same time which might have afforded material for a scientific classification were separately disposed of. Even the locality of discovery was concealed through fear of punishment, or through the desire to limit as far as possible the number of those sharing in the plunder.

The historical and artistic value of these stuffs, which in earlier days may have seemed merely to border on the confines, if not altogether to lie beyond the scope, of Egyptological studies, is now meeting full recognition.

Interest in the archæology of Egypt is not of recent origin. Antiquities were unearthed and brought to England as early as the seventeenth century,¹ and in the eighteenth century travellers described the monuments seen by them in Egypt. The excavations set in hand during the French occupation under Napoleon in 1798 to 1801, brought to light the first series of Græco-Roman stuffs recovered from the soil of Egypt. In the latter year a tunic was found in the neighbourhood of Saqqârah, near Memphis, not far from the apex of the Nile delta.² A number of stuffs in the Turin Museum, products of the Napoleonic excavations, were probably obtained at this site about the same time.³ Others are in the Louvre,⁴ and it is thought that they also belonged to the same excavations. Some of the examples which have been for many years in the British Museum are also recorded to have been obtained from Saqqârah⁵ at a period not stated.

¹ *E.g.*, Ashmolean Museum (Summary Guide, Oxford, 1909, pp. 18, 75). A series of wax-portraits of the Græco-Roman period found in 1615 by Pietro della Valle at Saqqârah is at Dresden (Petrie, Hawara, 1889, p. 40).

² *Histoire et Mémoires de l'Acad. des inscr.* V. (1821).

³ A few of these are illustrated in Dupont-Auberville. *L'Ornement des Tissus* (1877), PLATE I.

⁴ See Fischbach Gewebe (1874), PLATE I. As late as the time of this work, and that above quoted, these stuffs were supposed to be of 1000 B.C. or earlier. See also Prisse d'Avennes. *Hist. de l'Art Eg.* (1878), PLATE 90.

⁵ S. Birch's ed. of Wilkinson's *Ancient Egyptians*, II., p. 176.

From the time of Napoleon until the eve of the British and French expedition of 1882, such stuffs as were brought to light appear to have been found more or less accidentally, and not as the result of systematic excavation. In the earlier part of the century foreign excavators worked on their own account. A busy traffic in Egyptian antiquities began, and European collections were rapidly formed. Under Sa'id (son of Muhammad Ali), Pasha of Egypt from 1854 to 1863, steps were taken for the preservation of the monuments of the country, and the Bûlaq Museum was founded (1861). Operations were placed under the charge of Mariette, and digging by unauthorised persons forbidden (1863). In 1881, Sir Gaston Maspero, then Director of the Cairo Museum, began to excavate early Christian sites, and he followed this work up with much success in subsequent years. In 1882, a Viennese merchant, Th. Graf, took to Vienna a collection of stuffs which had been recently excavated at Saqqârah, the collection being acquired in that year for the Vienna Museum.¹ About the same time Schweinfurth excavated at Arsinoë. In 1885-6 Franz Bock obtained textiles by excavation in Upper Egypt. In 1889 M. Wladimir Bock conducted excavations at Akhmîm, Aswân, in the Faiyûm, and elsewhere, for the Hermitage Museum at Petrograd.

Meanwhile, in 1881, the Egypt Exploration Fund began its career, and the era of systematic and scientific excavation was inaugurated, although, of course, it was not possible finally to put an end to native depredations among the burying-grounds. Other societies followed—the Egypt Research Account (1896), which became later the British School of Archæology in Egypt (1905); in 1901 the Orient-Gesellschaft began operations in Egypt.

The various foreign influences paramount in the ornamentation of the stuffs discovered at Akhmîm and Antinoë, and in other

¹ A. Riegl. *Ägyptischen Textilfunde* (Vienna, 1889). The site whence they had been obtained was not disclosed until later.

burying-grounds of Egypt, are largely explained by the fact that the country had already been long under foreign domination when they were woven, as the following brief notes will show. Greek settlers and traders appeared in Egypt as early as the seventh century B.C., when they founded the town of Naukratis, half-way between the sites of the later cities of Alexandria and Cairo. Psammetichus (c. 664 B.C.) encouraged them, and in his time Naukratis, apparently at first of wood, was rebuilt of bricks. His son and successor, Necho (c. 610 B.C.), formed a mercenary Greek army, which was maintained under the next king. Amasis II. (c. 570 B.C.) formed an alliance with the Greeks, and granted them commercial privileges.

The last king of this dynasty (the twenty-sixth), Psammetichus III. (525 B.C.), son of Amasis II., was defeated by Cambyses, and Egypt became a province of the Persian empire. The Persian rule over Egypt lasted for little more than a hundred years (c. 527-420 B.C.)¹

Three brief native dynasties followed, covering the next eighty years. The Persians, who had already attempted the conquest of Egypt for a second time, and had been repelled with Greek aid, then regained their power, which was destined to be of short duration. Alexander the Great, after defeating Darius III. at the Issus (332 B.C.), passed on to Egypt, and was welcomed both by Egyptians and Greeks. On the partition of the provinces of Alexander's empire, after his death, Egypt fell to the share of his general Ptolemy. The "Ptolemaic" period (305-30 B.C.) opened brilliantly for the country; the arts flourished, Greek culture was fostered, learned institutions were founded, and Egypt became wealthy and powerful. The history of the later Ptolemies is largely one of intrigue and assassination. During the reign of Ptolemy V. the

¹ The Persian influence discernible later in some of the silk stuffs from the tombs can have no relation to the earlier Persian rule over the land.

protection of Rome was invoked, and from this time the influence of the Roman power was never relaxed until Cleopatra (51-30 B.C.), together with her brother, Ptolemy XIV., was left by her father under the guardianship of the Roman Senate, and at the close of this Queen's adventurous career by suicide in 30 B.C., Egypt became a Roman province. With the loss of independence, Egypt lost her separate political identity. The Roman emperors were kings of Egypt, governing through a prefect, and the fortunes of Egypt follow the vicissitudes of the Roman imperial sway.

During the reign of Nero (54-68 A.D.), Christianity is said to have been first preached in Egypt, and St. Mark is supposed to have arrived at Alexandria in 69 A.D. Hadrian (117-138) twice visited Egypt, and founded the city of Antinoë, which has been excavated by M. Gayet, yielding some of the most remarkable of all the textiles found in Egypt. Marcus Aurelius (161-180) showed tolerance to the Christians, and Christianity spread. Soon after this time the Egyptian Christians, called Copts, adopted the Greek alphabet for writing the native Egyptian language, with the addition of certain letters from the Egyptian demotic, denoting sounds which could not be rendered by the Greek.¹

At the beginning of the third century, active persecution of the Christians began, continuing intermittently through the century, and culminating in the severe repressive measures of Diocletian (284-305).

During a respite in the persecutions of this century the church of St. Mary at Alexandria was built, in the reign of Aurelian (270-276).² This is supposed to have been the first Christian church built in Egypt. In the second half of the third or

¹ Such inscriptions are often seen on the later stuffs.

² There are said to have been Christian burying-places in the rocks behind Alexandria in the second century (Bock). St. Paul the Anchorite is believed to have retired to the desert about the year 200, and St. Anthony ended a long life about 350. (See S. Gaselee, *Native Literature of Christian Egypt*; Trans. R.S.L. Vol. XXXIII., p. 10 foll.).

early in the fourth century the Bible was translated into Coptic. The Christians of Egypt shared with the rest of the Empire the favour extended to their religion by Constantine the Great (323-337). Under Theodosius the Great (379-394), Christianity was declared the religion of the Empire. The old Egyptian worship was suppressed in Northern Egypt, and many temples were turned into churches. During this century monasticism spread widely, and disputes over matters of dogma were waged with great zeal, and sometimes with loss of life.

On the division of the Roman Empire into two parts (394), Egypt was ruled from Constantinople, the Eastern capital. As the importance of this city grew, that of Alexandria waned. So late as the time of Marcianus (450-457), who fought the Nubians, Isis and Serapis were still worshipped at Philæ. In the first half of the following century, the Nubians, who had been accustomed to make pilgrimages to Philæ, embraced Christianity, and under Justinian (527-565), the temples at Philæ were closed, and the statues of the deities taken to Constantinople.

Already before the end of the fifth century the Egyptians were again attacked by their ancient enemies, the Persians. In 619 they invaded Egypt under Chosroes, but were driven out by Heraclius ten years after. In 640 the Arabs conquered Egypt, and the Roman (Byzantine) rule came to an end.

The history of Egypt under Roman sway, from the time of Cleopatra to that of the Arab invasion, and also during the long domination of the latter people, is reflected very plainly in the various types of stuffs found in the burying-grounds. There are groups of stuffs of good Græco-Roman style, and of those in which this tradition is beginning to grow faint. In the latter, Christian emblems make their appearance. Then follows the fully-developed Coptic style, with new ideals and new subjects to represent. This style, which definitely marks the end of the classical period, is to

be regarded as a phase of early Christian art. Under the Arabs, a new and characteristic style was gradually formed out of the Coptic. In the earlier groups, the inscriptions are either in Greek, or in Coptic written in Greek characters. The occupants of the graves also bear Greek names where they are recorded. It is only in rare instances that any features of the design reveal an Egyptian origin.

The most prolific in its yield of textiles of all Egyptian centres of excavations is Akhmîm, in Upper Egypt, on the right bank of the Nile, 315 miles above Cairo, and 140 miles below Thebes.

Akhmîm occupies the site of the Greek Khemmis, or Pano-polis, a considerable city of the district. It was one of the chief seats of the linen manufacture for which Egypt was famous throughout the civilised world.¹

The burying-grounds in the low sandhills to the east of Akhmîm were first discovered by Maspero in 1884 and during successive years they yielded a great amount of material which has formed the bulk of most of the collections of Egyptian stuffs. In the burying-grounds of Akhmîm excavated since 1884 were interred successive generations of its population from the earlier Græco-Roman epoch through Christian times to the period of the Arab domination. The foundation of the Museum collection was laid, in 1886, by the acquisition of about 300 pieces from this site. In each successive year until 1893, and occasionally since that date, acquisitions were made from the same site.

Next to Akhmîm, Antinoë has rewarded the excavator with a greater quantity of textiles of different classes than any other site in Egypt, and it yields to no other site, not even to Akhmîm, in the interest and importance of its stuffs.

Founded in the year 140 by the Emperor Hadrian in memory of his friend, Antinous, we should not expect to find stuffs in its

¹The industry is still carried on there. Its striped and check materials for ass-cloths, and its shawls and curtains are still greatly in demand.

cemeteries of an earlier date than the first half of the second century. At the same time, burials must have begun almost at once, and, therefore, the earliest mummies must be not later than the middle of that century. The early Greek settlements in Egypt, Naukratis and Alexandria, for example, were situated not far from the Mediterranean shore, but in Græco-Roman times foreigners had penetrated and settled much farther inland. Hadrian's city lay on the right bank of the Nile, 178 miles above Cairo, and 276 miles below Luxor (Thebes). It was built on a liberal scale, and became a large and magnificent city, the luxury of which was more than once rebuked by the Christian Fathers. Long after it fell into decay, the site could be easily identified by means of the extensive remains of colonnades and buildings, still to be seen in a view of the year 1804.¹ Since that date, much of the material was carried off to Cairo to be used in a modern building there (1827), and a good deal of what was left was burnt into lime for building the large sugar factory at Roda, on the opposite bank of the Nile. M. Gayet's excavations at Antinoë were first begun in the winter of 1896-7. With the aid of contributions from the French Government, the Chamber of Commerce at Lyons, the Musée Guimet in Paris, and the Société française des Fouilles archéologiques, the work was carried on during successive winters until 1906-7. The cemeteries lay to the east of the city. Founded on a virgin site in Imperial times, Antinoë is of peculiar interest in the matter of the chronology of the stuffs. This will be dwelt upon later. Here it need only be pointed out that mummies with painted representations of the deceased on the canvas coverings, or with inserted wax-painted portraits, besides others with portrait-heads modelled in plaster, have been found at Antinoë in considerable numbers. They may be regarded as belonging to the years immediately following the foundation of the city.

¹ See E. Guimet. *Les Portraits d'Antinoë*, p. 1.

A number of the stuffs found were of the woollen tapestry-woven variety such as had already been unearthed at Saqqârah and Akhmîm; the chief feature is the wonderful series of "soeries sassanides," silk stuffs, either of Persian origin or else woven from Persian models, and differing in character from the silk stuffs found elsewhere in Egypt. At Dair-ed-Dîk, a short distance down the river, was another burying-ground for the people of Antinoë. There M. Gayet found more of the Græco-Roman tapestry stuffs, and also, above these burials, were Arabs who wore garments similar to those found near Asyût, at El A'zâm.¹ The bulk of the collections of stuffs found at Antinoë has been distributed among the Museums of France. A few pieces have found their way into foreign collections. There are some at Berlin, and a number of silk specimens in the Victoria and Albert Museum of unrecorded provenance may be assigned without hesitation to this site. The Exhibition of the Egypt Exploration Fund in 1914 included some specimens which had then been recently excavated at Antinoë. A few of these were presented by the Fund to the Museum (Nos. 162 to 170—1914).

The next site whence stuffs were acquired for the Museum was Armant or Erment (Hermonthis, Egyptian An-Mentu), which lay on the left bank of the river eight miles above Thebes (Luxor), and 462 miles from Cairo. The temple here was transformed into a Christian church, and ruins of another Christian church also exist. West of Armant are the Græco-Roman and Coptic burying-grounds. Stuffs from this site were first acquired for the Museum in 1888; others were obtained in 1889 and 1892; they belong to the Arab period, and include an important piece of the year 1087 A.D.

¹ A. Gayet. *Le Costume en Egypte* (1900); E. Guimet. *Les Portraits d'Antinoë*. M. Gayet also conducted excavations at Akhmîm, at Durunkah, near Asyût (Arabian period), and at Damietta (*see post*).

In 1889 stuffs of the Græco-Roman type were acquired from Hawârah, chiefly by gift from Mr. Flinders Petrie, Mr. H. M. Kennard, and Mr. Percy Newberry.

Mr. Petrie conducted important excavations at Hawârah in 1887-8, and subsequently, in 1910-11. He found late burying-grounds ranging from the Ptolemaic period to the sixth century, and unearthed many patterned stuffs. His notes of the dates of the burials are of the greatest importance.¹ Hawârah is situated near the eastern edge of the Faiyûm, a fertile province of Egypt, lying about fifty miles to the south-west of Cairo, with a large lake (Birket-el-Qurun). A canal connects the province with the Nile, and upon it lies Illahun (El-Lahûn), also excavated by Mr. Petrie. Stuffs from this site are also in the Museum. A very remarkable series of mummy portraits, painted in wax, one of which is in the Museum, while others are in the National Gallery and the British Museum, were obtained from the cemetery of the Græco-Roman period to the north of the Pyramid of Hawârah.²

In the year 1890 stuffs were acquired from Manshiyah (or Meshaieh), on the left bank of the Nile, ten miles above Akhmîm, occupying the site of Ptolemais, the Greek capital of Upper Egypt. The stuffs obtained by the Museum from this site are of the Arab period. At the same time, a few Coptic stuffs from the convent Dair Mâri Jirjis, three miles to the southward of Akhmîm, were acquired.

In the same year some embroidered Arab stuffs of a late period were acquired from Matâ'iyah, in Upper Egypt.

In 1892 additions to the Museum collection were made from Idfu (or Edfu), a site farther up the Nile than any of those yet

¹ Hawara, 1889; Roman Portraits, 1911; Hawara Portfolio, 1913. The two last volumes include portraits discovered in 1910-11.

² The importance of such portraits as these, illustrating garments similar to those found in the graves, will be referred to later. Mr. Petrie points out that the cemetery seems to have been essentially pagan, and that pagan funeral offerings were continued as late as the fifth, or, possibly, the sixth century (Hawara, p. 13).

mentioned, lying on the left bank, 522 miles from Cairo, and 68 miles north of Aswân, the ancient boundary of Egypt to the south.

A considerable quantity of stuffs of the Arab period was discovered in 1897 in a burying-ground of Dair-el-A'zâm, the site of a Coptic monastery on the hills to the west of Asyût,¹ and numerous examples from this site were added to the Museum collection in 1898 and 1900. Durunkah, a village to the south of Asyût, was also explored at the same time.² Asyût, the Greek Lykopolis, is on the left bank of the Nile, 248 miles above Cairo.

A small fragment of fine tapestry-weaving in silk, acquired in 1900, was obtained at El Khârijah (Kharga), in the Khârijah oasis, about 120 miles to the west of Isnâ (Esneh). A tapestry medallion of the Coptic period, from the excavations of 1902-3 in a cemetery at Qarâra, near El Hîbah, was given, with other objects, by the Egypt Exploration Fund in 1903. El Hîbah lies 98 miles above Cairo, on the right bank of the Nile.

In 1904 the Egypt Exploration Fund made a gift of textiles from their excavations (1903-4) at Bahnasâ (Oxyrrhynchus), which lies about ten miles to the west of the Nile, and 120 miles south of Cairo, on an arm of the Nile known as the Bahr Yûsuf. The Fund also made gifts to the Department from the excavations of 1903-4 at Ehnasya (Ahnâsiyah, Herakleopolis Magna), on the canal connecting the Faiyûm with the Nile, and about ten miles from the river.³

Portions of a painted linen hanging and two panels of bead-work, from a funerary temple at Dair-el-Bahrî, found during the excavations of 1906-7, were given by the Egypt Exploration Fund in the latter year.

¹ Service des Antiquités de l'Égypte. *Annales* I. (1900), p. 109.

² M. Gayet subsequently found Arab and other stuffs at this site. A kerchief of the Græco-Roman period is in the Museum, No. T245—1917.

³ Portions of two mats and of a rope of vegetable fibre, from Mr. Garstang's excavations at Beni-Hasan in 1902-4, were given in this year by Mr. H. M. Kennard, with other things (Nos. 1088, 1092, 1092 a—1904).

In 1919 the Museum received, by gift, a piece of a tunic stated to have been found at Abydos, the site of which city lies at the edge of the desert to the left of the Nile, about thirty miles south of Akhmîm.

M. Gayet's excavations at Antinoë and El-A'zâm have already been referred to. Remarkable success also attended his work in the Delta region. The village of Shaikh Shatâ lies about two miles to the east of Damietta, on a promontory jutting into Lake Manzala, a locality distinguished in history as the site of a camp of the Crusaders. M. Gayet dug here in the winter of 1898-9. Amongst the stuffs he found were two very remarkable examples now in the Museum (see No. 22). The nature of the soil in the Delta is not generally conducive to the preservation of textiles ; and, in addition to their artistic interest, these two pieces stand out as the only stuffs from the Delta in the Museum.

In addition to the stuffs recorded to have been obtained from the sites above mentioned, there are numerous examples in the Museum, acquired by purchase in the market, or by gift, in regard to which the locality of discovery is not recorded. As a rule, these do not offer any special features not found among the stuffs from recorded sites, and in some cases it is possible to assign them to known localities with reasonable probability of accuracy.

The depth below the surface at which the mummies were found varied considerably. Possibly in some cases the subsequent shifting of the sand has caused some alteration in the level ; but there are other circumstances which account for a certain lack of uniformity. At times, economy of space has been the motive for burying several bodies one above another. M. Wladimir Bock found as many as fifteen bodies in one grave. Others were dug for one burial only, and some were evidently family graves. Frequently, too, a Græco-Roman site has been afterwards used by the Arabs, the graves of the latter being nearer the surface than the former. Dr. Forrer

found that the mummies at Akhmîm were usually about 5 ft., or a little less, below the surface. They were bound, as a rule, to a board of sycamore, and laid flat in the sand. Sometimes one or two stone slabs, from 12 in. to 18 in. across, were placed over the body a foot or two below the surface. Occasionally brick-graves of an oblong form were discovered.¹ At Antinoë, M. Gayet found the mummy of Thais at m. 3.50 (11 ft. 6 in.) below the surface.²

People of some consequence in their day had a gravestone, but often there appears to have been no record above ground. The interments generally took place in the garments worn in daily life, sometimes threadbare and in holes, or even patched and darned. These were usually one or two tunics, and an outer mantle or cloak of oblong form, with caps, socks, and shoes or sandals. For burial, the number of garments was sometimes multiplied. Occasionally, a large outer wrapping was specially used as a cere-cloth. This had probably served in some instances as a curtain or hanging; in others, it may have been new. The mummies were bound round with linen bandages, and patterned stuffs of different kinds (old garments, hangings, etc.) were often put round the neck or elsewhere to give the mummy a more even contour.³ Sometimes stuffs used in this way are of considerable interest. One of the most remarkable of all stuffs found in Egypt, the large and beautiful linen hanging with the resist-dyed subjects from the Story of Semele and Bacchus, in the Louvre, was found twisted into a rope and wound round the neck and arms of a poorly-dressed woman at Antinoë.⁴ A pillow of woven stuff was sometimes placed under the head.⁵ A mummy found by Forrer⁶ at Akhmîm in 1894 was

¹ Reisebriefe (1895), p. 32, 39, 40. Gayet. Costume en Egypte, p. 13.

² Guimet. Antinoë, p. 18.

³ See Gayet. Costume, p. 33.

⁴ First exhibited at the Petit Palais with other things found by M. Gayet during the seasons 1903-4 and 1904-5 (Guimet, Antinoë, p. 19).

⁵ Guimet, Antinoë, PLATE III. In some of the graves was a small crescent-shaped pillow of leather.

⁶ Reisebriefe, p. 45.

carefully unwrapped by him. First was a large outer covering with purple stripes. Then ten wrappings in succession. Then pieces of linen bunched together to fill up the angles above the shoulders. Next a large mantle with blue cross-bands and star-ornaments. In this mantle the mummy was bound to a board. Under the mantle were ten more wrappings—two with purple stripes—and beneath these fifteen fragments used as padding, among them an incomplete tunic. Last of all, were two shrouds and a rolled-up cloth round the neck.

Theories in regard to the chronology of the different types of patterned stuffs from the burying-grounds show considerable discrepancies. At the outset we encounter the widest divergence of all in comparing the earliest dates to which any of them have been assigned. When Fischbach's¹ important work on textiles appeared in 1874, very few of these stuffs had been unearthed; and it is not surprising that, in illustrating some specimens in the Louvre, he should have assigned them vaguely to "about one thousand years before Christ." The tendency from that time onwards has been progressively to assign to them a more recent origin; and lately that process appears to have been carried too far. Forrer² begins with the first century A.D., and thinks some may even be earlier. Gayet³ is convinced that some of the stuffs found at Antinoë date from shortly after the foundation of the city. Von Falke⁴ allows that some of the best may go back as far as the fifth century A.D., but considers most of them to belong to the sixth century, or a little later.

Linen stuffs have, of course, been found on Egyptian mummies buried thousands of years before any of these dates; but the beginnings of the class of patterned woven stuffs with which we

¹Ornamente der Gewebe, PLATE I.

²Graeber-u. Textilfunde (p. 26).

³Costume en Egypte (1900), p. 14.

⁴Seidengewebe (p. 18).

are dealing may with confidence be placed somewhere between the dates of Forrer and von Falke. The principal argument used by the latter in favour of late origin appears to be that the *clavus*, the purple stripe descending from each shoulder denoting equestrian rank among the Romans, did not lose its special significance before the fourth century, and therefore could not have been in general use in Egypt before that date. This argument loses all its force when we consider that the purple shoulder-stripes are almost invariably seen on the wax mummy-portraits (and no one disputes the attribution of these to the second and early third centuries A.D.), as well as on the portraits painted on the canvas mummy-wrappers of the first century.¹

Mr. Flinders Petrie's excavations conducted at Hawârah in the Faiyûm in 1887-8, and continued in 1910-11, afford very valuable evidence of the processes of preparation of the mummies and the methods of interment practised in the first centuries of our era, thus helping very materially towards a solution of the vexed question of the dates of the stuffs.² The earliest style which concerns us here is that which came into vogue during the course of the first century A.D., when the formal cartonnage head-case of Ptolemaic fashion fell into disuse. Before the end of that century, canvas-covers, painted with the head and arms of the deceased in natural colours, were placed round the bodies. At the beginning of the second century, portrait-heads painted in wax on thin boards, and inserted in the wrappings over the face, were first used, this fashion lasting for a century and a half.

¹Petrie, Hawara (1889), Roman Portraits (1911), Hawara Portfolio (1913); Guimet, Antinoë. FIG. 63 and PLATE 35. This evidence is most valuable, but, in order not to rely entirely upon mummies, an illustration of a different kind, and from another locality, may be referred to. Figures wearing tunics with the *clavus* are painted on the walls of a subterranean tomb-chamber at Palmyra in the Syrian desert, ascribed to 259 A.D. (Strzygowski, *Orient oder Rom*, PLATE I. and FIGS. 2 and 3).

²Mr. Petrie has shown that during this period of the portraits, the mummies may be dated fairly well by the jewellery and the fashion of wearing the hair (Roman Portraits).

Meanwhile, the cartonnage head-case was not abandoned, but developed into a bust-portrait, including the arms, carefully modelled and attempting portraiture.¹ In the second and third centuries, heads modelled in plaster and painted in colours, very life-like in conception, were sometimes fixed to the coffins.

In all these styles of portraiture, the painted canvas, the wax-portrait, the cartonnage bust, the plaster bust, embracing the period from the later years of the first century to the middle of the third,² there is ample evidence of the practice of decorating garments with patterned purple ornaments disposed in the manner exemplified in the stuffs.

The tunics worn both by men and women in the wax-portraits are generally white, but sometimes green, red, or purple. They all have the dark purple shoulder-bands, the width varying considerably, and the horizontal neck-border is sometimes seen.

M. Gayet's excavations at Antinoë tend to corroborate Mr. Petrie's observations at Hawârah, and they provide us with further data respecting the garments worn by the Græco-Roman population of that place from the middle of the second century onwards.

One of the painted canvas portraits, apparently of the second century, shows the tunic remarkably well, with shoulder-bands, cuff-bands, neck-border, and roundels.³ Two others are of exceptional interest, as they show the large fringed mantles with purple roundels.⁴ The patterns of the latter consist of interlaced ornament indicated by a white outline; in one of them the interlacings take the form of an eight-pointed star-figure. The border of this is a wreath, and of the other the running wave. There

¹ See bust of "Aphrodite" in the Museum.

² See also Cairo Mus. Catalogue. C. C. Edgar, *Græco-Egyptian Coffins* (1905).

³ Guimet, *Portraits*, Nos. 66, 66 bis. Two mummies with painted representations of the deceased on the wrappings, are in the Cairo Museum. They are a man and a woman, and each wears a tunic with purple bands reaching to the lower edge (*Mémoires de la Mission . . . au Caire*, Paris, 1889, III., Pt. II., PLATES A, B).

⁴ Guimet, *Portraits*, fig. 72, 75.

is a series of roundels of this class in the Museum. Antinoë also yielded actual stuffs of the period of the portraits. Underneath the heads of two mummies with plaster busts were placed some beautiful woven woollen cloths with small diaper patterns in colours.¹ The busts are of women; the manner of dressing the hair points to a date not later than the third century. This should be remembered in view of its bearing on the chronology of the stuffs.

It is thus clear that during the period of the portraits (*i.e.*, first century to third century), garments with purple ornaments were generally worn, and that in a few cases at least patterned stuffs woven before the end of that period have been preserved.

Although the Græco-Roman population had adopted mummification, this period of the portrait-mummy represents the last stage in that immemorial custom. From this time onwards people were buried without mummification in the clothes they had worn when alive. Perhaps a few of the Christian population adopted immediate burial earlier, and even after that became the usual rule a perfunctory and incomplete process of embalming was sometimes resorted to.²

Most of the patterned stuffs from Egypt must be dated from the time when mummification was no longer the general practice. In turning to these, we again find Mr. Petrie's work at Hawârah of the greatest value. In one grave there he found a garment with two roundels of formal and interlaced ornament, and in the same grave was a fresh coin of one of the sons of Constantine, fixing it at about 340 A.D. Another grave, he points out, was evidently earlier, and this he ascribes to the second half of the third century.

¹ Guimet, Portraits, PLATES III and XIV., FIGS. 2 and 3.

² Forrer, Reisebriefe, p. 46. Gayet (Costume en Egypte, p. 14) found at Antinoë, either a summary process of embalming, or else merely the use of bitumen. He attributes the preservation largely to the sand. Petrie found at Hawârah that the bodies buried in their clothes were without preservative oils or resins.

A hair-net was found in this grave.¹ The stuffs found in the later grave may also be of this century. There is ample evidence that the woven decorations were frequently transferred from a worn-out garment to its successor, and in this way they may well have served for the wearer's whole lifetime.

Coins found in other burials at Hawârah show that interments continued there until the early years of the sixth century. An important series of stuffs from Mr. Petrie's excavations there, is in the Museum. As he has shown that they are to be assigned to the period between the latter half of the third century and the first quarter of the sixth, they help greatly in providing material for a chronological classification of stuffs from other sites.

The custom of burying the garments with those who had worn them, when once adopted, became general. By the fourth century it was already the subject of adverse comment; St. Jerome, St. Ambrose, and St. Basil all complain that the dead were buried in rich clothes which might have been better used.²

We are on safe ground in assuming that these remarkable stuffs from Egypt give us a correct idea of the woven and embroidered decoration of Græco-Roman costume, not only in Egypt, but also in other parts of the Empire, from the first century onwards. Many of the decorative motives are of much earlier origin. The running wave (a great favourite with the weavers in Egypt), fretwork, bands of discs, small lozenge diapers, and other motives often show a remarkable similarity to the designs on early Greek stuffs as seen on vase-paintings of so remote a period as the sixth century B.C.

There can hardly be any doubt that some of the pieces in the Museum collection date back to the 3rd century A.D. Possibly a few are even of the second; but whether that be the case or not, a

¹ Hawara, PLATES XIX, XXI and p. 12. Cf. hair-nets in the Museum, Nos. 322 and 323—1889. A coin of the Emperor Constantine was found with a mummy, "la Brodeuse," now in the Cinquantenaire Museum, Brussels.

² Cahier and Martin. *Mélanges*, II., p. 244, Note 2.

comparison with the portrait-mummies already referred to shows conclusively that some of the purple tapestry examples are identical in character with those worn in Egypt in the second century, and probably in the first also. If few only belonging to those two centuries are actually preserved, this is due to the methods of burial then practised.

The Museum collection numbers in all more than 1000 pieces, comprising examples of practically every period and every kind of technique hitherto excavated.

The ordinary tapestry-weaving process, evidently much used both for decorative and plain weaving in ancient times, is the most common. The main fabric usually consists of the simplest kind of weaving: that is, plain cloth, in which each weft thread passes over and under alternate warps. Where it is intended to introduce a decorative panel, the warp and weft are not interwoven, but lie in two sheets, on one of which the pattern is woven, while the other serves no further purpose. The method employed for the tapestry-weaving is only a modification of the process used for the main fabric. The warps are formed by taking more than one thread: for taking them separately would result in a finer texture than would usually be desired; the weft consists of a coloured and more bulky material, and is beaten down so as to hide the warps. The thicker weft tends to separate the warps and make the panel wider than the space assigned for it, so that if all the threads are taken to form the new warps, the main fabric becomes stretched and the regularity of the web disturbed. In some cases this difficulty has been avoided by taking alternately two and three threads for each warp and leaving out every sixth thread. These unused threads can be seen on the back of the stuff, lying beneath and at right angles to the more numerous original weft threads.¹

¹ For other technical details see Laura Start. *Coptic Cloths*. Bankfield Mus. Notes ii. 4. Halifax, June, 1914.

The linen stuffs in which the pattern is rendered by a woollen looped technique, either in purple or in several colours, are separately classified in this catalogue. Woven cloths entirely of wool, with various patterns, also form a class apart. Silk does not make its appearance before the fourth century at the earliest. In the first centuries of the Roman Empire, silk was very rare and costly. Heliogabalus (218-222) is said to have been the first emperor to wear garments wholly of silk, this precious material having only been woven in conjunction with others before his time.¹

Two examples in the Museum (Nos. 62 and 113) show the early and sparing use of silk for tapestry work. Woven panels entirely of silk for decorating linen robes came into more general use about the fifth or sixth century. Very rarely the garment was entirely of silk.

The purple and black silk square, No. 2128—1900, was attached to a piece of yellow silk, part of the garment it originally decorated. There is a fragment of another plain yellow silk tunic in the British Museum; and in the Berlin Museum silk ornaments similar to those on the linen tunic in the Museum, No. 820—1903, are stitched to a silk ground with a close lozenge diaper.²

Silk was also used by the Copts for embroidery, but most of the Coptic work was done by the tapestry process in coloured wools.

Work done for the Arabs from the seventh century onwards was often in silk tapestry. Woven stuffs in this period are sometimes of mixed linen and silk, sometimes all of silk. Stripes and chequer-patterns are usual. By the thirteenth century, silk damasks with woven Arabic inscriptions are found, and imported Chinese silk damasks of the Ming period, probably as early as the fourteenth century, are not infrequently met with.

The question whether different localities had their own peculiar types of ornament is not without significance. If this point could

¹ Ael. Lampridius *Ant. Heliog.* cap. xxv.; quoted by Michel, *Récherches* II., p. 4.

² Pruss. *Jahrbuch* xxiv., 1903, p. 154.

be satisfactorily settled in regard to the woven silk stuffs, we should be helped very considerably towards a solution of the problems which beset the classification of all early silks. No convincing case has yet been made out for the local origin of these silk stuffs. It is true that the majority of those found at Akhmîm differ, for example, from the majority of those found at Antinoë, but these stuffs do not all belong to the same period; and there is, moreover, more than one route by which they might find their way into Egypt. Thus it would not be surprising to find stuffs from Alexandria or Hither Asia in the towns of Upper Egypt. Until further evidence is forthcoming, we cannot place much reliance on the claims to a local origin made on behalf of these silks. When we come to the stuffs with inwrought tapestry-woven ornamentation, the question presents itself in another light. The process is one which would neither require a long technical training nor any special cumbersome apparatus. Wooden combs used in beating down the weft threads in tapestry work have been found in large numbers in Egypt, and in different sites, where they must have been used locally. Many are in the Cairo Museum.¹

Numerous implements for spinning, weaving, and embroidery were found by M. Gayet in the grave of a woman at Antinoë.² The tapestry-woven and embroidered stuffs were, no doubt, often made in the locality, or even in the homes, of the wearers. But this cannot always have been the case. Alexandria and Akhmîm were both renowned for linen weaving, and the output from such centres of the industry must have been far in excess of local needs.³ This may partly account for close similarities in stuffs found in sites far apart; but there is every reason to believe that certain favourite decorative motives were used all over the country.

¹ Cat. Kopt. Kunst, Nos. 8837 to 8841, 7240, 7241. No. 8838 is said to have come from Akhmîm. A weaver's wooden comb from Akhmîm is in the Germanic Museum at Nuremberg.

² Guimet, Portraits, p. 10.

³ A Roman writer of the third century speaks of the linen-weavers of Alexandria. See Strzykowski in Kopt. Kunst (Cairo Mus. Cat.), p. xvi, quoting from Mommsen, Röm. Geschichte V., 576.

The almost complete disappearance of the formulæ of ancient Egyptian art in these stuffs seems at first hard to explain. But some idea of the extent to which Greek life had penetrated into Egypt before the advent of the Romans may be gained from the brief historical summary already given. For three centuries before Egypt submitted to Alexander the Great, Greek merchants had found their way far into the interior, and flourishing Greek settlements had been established. Alexandria, founded by the conqueror, soon became the greatest city of the Eastern Mediterranean region. Other cities, where wealthy Greek merchants resided, received Greek names, and Greek culture and taste spread among the native population. For another three centuries after Alexander, Egypt was ruled by a dynasty of Greek origin, and the advent of the Romans did little to interfere with Greek life and art as established in the country. Yet we must not attribute everything to the Greeks; the skilfulness of native craftsmen was, no doubt, requisitioned, and the animals, birds, and plants to be represented were largely chosen from those which could be found in Egypt. Other indications of Egyptian tradition are not altogether lacking. The peculiar looped form of the Cross, derived from an ancient Egyptian hieroglyph, is perhaps the most conspicuous. Two important embroidered squares from Bahnasâ, Nos. 1285, 1286—1904, with portrait-heads in Byzantine styles, have borders representing fish swimming about among lotuses—a plant intimately associated with Egyptian symbolism. Lotuses with waterfowl and swimming fishes are also seen on the sleeve-band, No. 180. In the Hermitage Museum at Petrograd there is a fine roundel containing a female bust with the asp (uræus) on a solar disc above the head. The figure is inscribed *ΓΗ* (the Earth). A companion roundel in the possession of M. Golenishchev has a figure inscribed *ΝΕΙΛΟΣ* (the Nile).¹

¹Wladimir Bock. Coptic Figured Textiles. PLATE XVI (1). These two remarkable specimens were found by M. Bock at Akhmim in 1888.

VOLUME I.—GRÆCO-ROMAN PERIOD

INTRODUCTION

THE precision and delicacy of line and simplicity of colour in the earliest stuffs from Egypt stand out in strong contrast to the bright decorative colouring and confused delineation of the later Coptic tapestry-work. Yet the stages from the one to the other are so gradual that there is considerable difficulty in ranging the whole group under different categories and whatever classification we may adopt, its defects are visible at a glance. A classification of some sort is, however, essential if an effort is to be made to present a clear outline of the course of development from the one to the other. The classification adopted here has been made as simple as possible, although it should be at once admitted that consistency has been made to yield ground to convenience, both in regard to the main groups and the sub-divisions. The former are three, designated the Græco-Roman period, the period of Transition, and the Coptic period. The distinction between the first and third is broadly that between classical (pagan) and early mediæval (Christian) art. The second group shares the features of both, those of the former predominating. The limits of the second and third will be more fully defined in subsequent chapters. In the present volume we are concerned with the first group, at the same time freely acknowledging that the dividing line between it and the second is almost impossible to define. During the Græco-Roman period the sentiment throughout is what we usually designate as classical—an art suited to the tastes of the Greek traders and Roman officials domiciled in Egypt. No doubt many of the craftsmen were

Greeks, and inscriptions, where we find them, are always in the Greek language.

Possibly there may be among these stuffs a few pieces belonging to the first two centuries of our era.¹ If so, the means of singling them out are now lost to us. The centuries within the limits of which the Græco-Roman group is here placed are the third to the fifth, thus overlapping in some degree the period of the next group, which includes a good many examples which may be as early as the fifth century.

The sub-divisions within this first group are arranged more from the point of view of convenience than rigid consistency. The tunics, cloaks, and smaller wrappings (all more or less complete) are dealt with first, before turning to the decorative fragments. The former give an idea of the sort of articles the latter once adorned. The fragmentary stuffs are so numerous that they have been classified according to subject, whether human figures, animals, trees, and plants, or other ornamental motives. The nature of the garment to which each belonged is stated where this can reasonably be conjectured. One exception is made in this classification, that of the stuffs with patterns woven with a looped surface; these, for convenience, are kept together. The dates assigned to individual pieces represent, it must be confessed, rather an attempt to trace the general lines of development than to state precisely the period when each was woven. Older fashions would have lingered in some centres, and others would have caught the newest taste before their neighbours. In Alexandria things moved in advance of Philæ. In one district the Christian faith, with new ideals and motives, made great strides before it even reached another. One town, situated on a trade route, would have felt the influence of the art of Asia; while a second still followed time-honoured tradition. As a general rule, the better-drawn designs are ascribed to an earlier period than the others, and attempts at polychromatic effect, often made at the expense of the drawing, are regarded as a sign of a comparatively late origin.

¹ See above, p. 2.

I.—TUNICS, CLOAKS, AND LARGE CLOTHS.

THE tunic is the principal garment found in the burying-grounds of Egypt, and in the times with which we are now concerned it was the chief garment in daily use. In shape it is one of the simplest of all garments. It is usually woven in one piece, which, when spread out, would take the form of a cross, the upright portion being of the width of the garment, and the transverse portion consisting of two narrower projections of equal length, at the middle, for the sleeves. Across the centre is a horizontal slit for the head. If the head were thrust through this opening, two equal parts, each of T-form, would hang down at the back and front, like a herald's tabard, but these parts are sewn together at the sides and under the arms, giving the garment a square-shaped body, with two full cylindrical openings for the arms. In this or some kindred form the garment is very widely found, and has lasted from remote times down to the present. It was the under-garment both of the Greeks (χιτών) and Romans (*tunica*).

Under the Romans, the tunic had certain distinguishing embellishments. Sprinkled with some kind of ornamentation (*tunica palmata*), it was worn at triumphs.¹ With a broad vertical purple stripe descending from the middle of the neck (*tunica laticlavica*), it was worn by men of senatorial rank. Those of equestrian rank wore two narrow purple stripes, one descending from each shoulder (*tunica angusticlavia*). In this last form it spread to the outlying parts of the empire, apparently losing its significance of rank by the end of the first century A.D.

As worn by men, it generally terminated just above the knee, and as a rule the sleeves are said to have been short. The women's

¹ The poet Ausonius received a *tunica palmata* from Gratian, with a portrait of Constantius upon it (Fr. Michel, *Récherches*, I., p. 20, Note 2).

were worn fuller and longer than the men's. Two tunics were usually worn together. As a rule, tunics were precisely the same at back and front, both as regards shape and ornamentation. Some later tunics are cut away at the neck in front and not at the back, and have a different arrangement of braid trimmings

The tunics described in this chapter, whether men's or women's, probably reached to the ankles of the wearers, the shorter ones being smaller in all dimensions than the larger, and the sleeves are long.¹ The height from the lower edge to the neck ranges from 3 ft. 4 in. (632—1886)² to 4 ft. 6 in. (270—1886), and the width, including the sleeves, from 4 ft. 3 in. (No. 2) to 6 ft. 7 in. (No. 1); the sleeves are from 1 ft. to 18 in. long. At this time the garment is generally of linen, which is occasionally faced with linen loops, for warmth.³ The younger Pliny (*d.* A.D. 113) has a description of this looped stuff. He states⁴ that the *gausapa* (*γανσάπος, γανσάπης* = a shaggy material) had been first brought into use in his father's memory, and that in his own day the laticlave tunic was beginning to be woven in imitation of the *gausapa*. He further states that he himself recollected the introduction of the *amphimalla* (*ἀμφιμαλλός* = a material shaggy on both sides).

It is difficult to say when tunics entirely of wool were first used.⁵ The ancient Egyptians would not wear wool, and so far as the tunics from the burying-grounds are concerned, those of woollen material belong to later types, and will, therefore, be dealt with in a later section of this catalogue.

¹ Early pictorial illustrations, such as those of the smaller Vergil of the Vatican (attributed to the fourth century), and the Rossano Gospels (6th century) show women wearing long tunics, and men wearing long or short tunics. The sleeves of the outer tunic, at any rate, appear to have been long (Fragmenta Vergiliana, Rome, 1899; A Muñoz. *Il Codice . . . di Rossano*, Rome, 1907). See post, p. 39.

² Where objects are here referred to by register numbers, catalogue numbers are not yet assigned. They will be identified in later parts of this catalogue by means of the numerical indexes.

³ The loops are sometimes long and loose; at others, they are arranged like a close fleece (*e.g.*, 691—1886, 1307—1888), when they make a beautiful material. See also Nos. 55 and 220, and 708—1886. This looped stuff is more often used for the cloaks, as we shall see later.

⁴ Book VIII., chap. 73.

⁵ Often the ornaments, which have outlasted the original garment, have been sewn on to a new garment the material of which may be different to the first (*e.g.*, 855—1886).

The tunics and cloaks described in this chapter are all of linen, wool being used, together with linen thread, for the tapestry decoration only. The same statement applies to most of the pieces included in the following chapters.

The tapestry-work was usually of wool, with linen threads for the ground and for smaller details. Silk is very rarely found in this class of work, a fact which suggests that the material itself was rare and costly at the time, and, therefore, that the specimens are earlier than the middle of the sixth century,¹ when silk was first cultivated in the West. Two examples of silk tapestry from linen tunics belonging to this period, both of remarkably fine work, are in the Museum collection. One is a square panel with part of a shoulder-band (No. 62); the other is a roundel with part of a shoulder-band (No. 113). A tiny roundel (No. 162) is rarer still. It has a bird in purple, on a gold thread ground²—an example of the purple and gold stuffs which represented the limit of luxury in ancient times.

To sum up, the question whether a tunic is of linen or wool, and whether its ornamentation is in wool or silk, is by no means negligible when a date has to be assigned to it. Another point worthy of notice is that where the stuff is tapestry-woven throughout, including both ornament and ground, it generally appears to belong to a relatively late style.³

Turning to the tunics in the Museum collection, we find several methods of arranging the ornamentation, though all include the shoulder-bands (*clavi*) in some form. The order in which these garments are placed in the catalogue is devised with a view to trace the progressive modifications in the disposition of the ornament, rather than the actual chronological sequence, which is a matter of some uncertainty; there can be little doubt that the styles overlapped, and more than one must have been prevalent at the same time.⁴

¹ It is just as rare to find woollen tapestry, rather than silk, in the Arab period.

² A thin strip of gold, apparently pure, wound round a white silk core. There is in the Vienna Museum a small panel with a geometrical pattern in gold thread (Kunst und Handwerk, xiv, 1911, p. 253).

³ But see the stuffs from the tomb of Thothmes IV. (p. 3).

⁴ See the different types in the Gospels of Rossano Cathedral (A. Muñoz, *Il Codice . . . di Rossano*, Rome, 1907).

The simplest, and perhaps the earliest, is No. 1. This tunic is large and very ample. A simple broad stripe, 4 inches in width, begins on either side immediately at the neck-opening and runs down the whole length.¹ There is a similar stripe round each sleeve near the end. The decoration on these stripes is indicated on the solid purple ground, in an outline of fine linen thread.

The next tunic (No. 2) shows the addition of a broad transverse band bordering the neck-opening at both back and front and linking the shoulder-bands together.

The decoration on this tunic, as mainly on those yet to be described, is in solid masses of purple on a ground of white linen threads.

The third example (No. 3) shows six squares in addition—two larger ones on the shoulders,² and two smaller ones near the bottom corners and beyond the shoulder-bands, at both back and front. The neck-borders are in the form of arcades; each has four semi-circular arches, enclosing figures. The small white cross, above in the middle, is an interesting indication that we have probably reached the Christian period. A few details in bright red are found in the ornamentation of this garment. This is not infrequently seen, very sparingly used, in purple stuffs.

A small child's tunic (No. 4) is scarcely 14 inches long, but it shows precisely the same arrangement of ornamentation as a full-sized tunic would. An important change is here introduced. The shoulder-band loses about half its length, and terminates at the waist in a short, narrow stem to which a pendent ornament, such as a leaf or a small roundel, is attached. This is the most usual form of the shoulder-band in later times. The squares seen on the previous example are here replaced by roundels.

The last example (No. 5) is a portion only; enough is preserved to show that the tunic had no neck-bands.

¹ It has been suggested (by Forrer) that the stripe running all the way down denotes a woman's garment. This is not the case. It is worn, for example, by "Marcus" in his painted representation at the Musée Guimet, and the size of the tunic under discussion clearly shows it is a man's. There is overwhelming evidence in mosaics and illuminated MSS. that no such distinction can be drawn outside Egypt, at any rate.

² See earthenware relief in Cairo Museum, No. 8978 (Kopt. Kunst, Fig. 280).

The tunic was the principal garment worn in Egypt in Græco-Roman times, but there can be no doubt that an outer cloak or mantle was also worn when the weather necessitated an extra covering, and probably on occasions of ceremony as well. This cloak, in fact, served the same purpose as the Roman *toga*, although that garment is not actually found in Egyptian graves. The *toga* was a large cloth in the form of a segment of a circle arranged in a prescribed manner over the tunic. It was laid aside when there was work to be done, and in imperial times it came to have merely an official significance, surviving in the early Middle Ages as an ornamental band, worn by certain dignitaries. The corresponding Greek garment was the himation (ἱμάτιον), a large oblong cloth worn somewhat in the same manner as the *toga*. A garment of this character was adopted by the Romans from the Greeks, and was known as the *pallium*. Both *pallium* and *toga* were put to various uses. They were used as coverings in sleeping, and as shrouds for burial. Further, the *pallium* (if not the *toga* as well) was spread over a bed or couch, or even laid on the floor.

It is the garment corresponding to the *pallium* that we find in Egypt. There it may even have had other uses, as a curtain or hanging. The question has been often debated whether the fine big cloths found in Egypt were really used in life as garments. They are oblong in shape, one entire specimen in the Museum (No. 6), measuring 9 ft. 6 in. by 6 ft. 3 in.¹ The probable explanation is that many of them served a variety of uses, like the Roman *toga*; and as a matter of convenience, the large cloths, whether garments or hangings, are described together here and in other sections of the catalogue. Figures and reliefs provide ample proof that cloaks were worn in Egypt over the tunic. These would be peculiarly suitable for a wrapping at burial, and we need have no hesitation in assuming that such garments are to be identified among these cloths from the graves. At the same time, it must be recognised that the ornamentation of some of these cloths is inappropriate for the purposes of costume. For example, the large cloth

¹ Other examples measure about 7 ft. 9 in. by 5 ft. (Gayet, *Costume*, pp. 174, 211).

with two pilasters (No. T232—1917), one of a set of four discovered together at Damietta, is obviously a hanging of some sort.¹ This may also be said of the cloth embroidered with a scattered pattern of trees and blossoms and a frieze of vine-stems, found at the same time (No. 22). The fragment with a flying figure (one of two originally) supporting a cross within a wreath (No. 349—1887), may be mentioned as another instance. An outstanding feature of the decoration of a number of large cloths in the Museum is the characteristic border composed of four ornamental right-angles. This ornamentation would be very suitable for floor-coverings; and it is easy to show that it was applied to curtains and hangings; but that it was also used on cloaks is made clear by the decoration of certain mummy-cases, where it is seen on the shoulder. Early altar-coverings, as represented in mosaics and illuminated MSS., often had this form of decoration, and it is also to be found quite frequently in reliefs and stone carvings.² The resemblance to the Greek letter gamma has given to cloths thus ornamented the name of gammadion, gammadiæ, or gammidæ. The best example in the Museum, and one of the finest cloths of the kind in existence, is No. 6. It will be noticed that the ornament, though of a very formal character, is deliberately designed so as not exactly to balance. There are two varieties of roundels in the corners, the opposite ones being alike, and the interlaced ornament in the middle of one side of the cloth is larger than the other three and different in design. The same peculiarity is shared by several other large cloths in the collection. It forms hardly an adequate foundation to build a theory upon, but yet it is worthy of attention; as a decorative scheme for a wrapping to go over the shoulders it is intelligible, but if the cloth were intended to be spread out flat, there seems to

¹ This should be compared with a large hanging from an Egyptian burying-ground in the Berlin Museum. The design of the latter is an arch supported by columns, with a lion in the lunette and birds in the spandrels. The outer space has the looped cross (ankh) repeated (Illus. H. Swoboda, Röm. Quartalschrift VII., 1892, PLATE VI; See also O. M. Dalton, Byz. Art., p. 577, n. 2).

² E.g., Stone relief in crypt of St. Mark's, Venice; choir-screen in S. Clemente, Rome. W. Lowrie argues that this design and others were borrowed by the stone-carvers from textile art (Rome. Atti del 2^o congresso di Archeologia cristiana, 1902, p. 43).

be no reason for making the ornament so deliberately unsymmetrical. The decoration of these cloths seems to have been much more a matter of individual fancy than that of the tunic. Many varieties have been found in the burying-grounds, although comparatively few have been preserved entire. The cloth, just mentioned, in the Museum (No. 6) is important both on account of its complete state and its ornamentation.

A corner of another cloth is similar both in technique and design (No. 7), except that the lozenges in the middle of the borders, and possibly also the central circle, did not appear. Sometimes the angular ornament is omitted and the corner-roundels are increased in size, as in No. 8.¹ Nos. 11 and 12 must have been similar in the arrangement of the ornamentation.² The surface of both of these cloths is woven in loops. Another looped cloth (No. 9) shows only a large purple hooked cross (*swastika*), and traces of a single end-border. This is so incomplete that we cannot be sure of the arrangement, but it probably had four swastikas disposed like the circles in that just mentioned.³ A large fretwork square instead of the swastikas is seen on No. 10.

An oblong cloth of which only about half is preserved (No. 13) is of plain linen, with ornaments woven by the tapestry method, like that employed for the tunics. The decoration consists of two bands at either end, and four star-shaped corner ornaments. A fine band (No. 14) shows the star-forms united by a long stem, having a central roundel, and extended to right and left where it terminates in small vases. Two of these decorative bands should run across the width of the cloth, one near either end, and there was probably a large star in the middle.⁴ Some of the cloths were divided up by parallel bands.

¹ There was probably a central panel (*cf.* Gayet, *Costume*, diagram on p. 174).

² In the *Charta Cornutiana*, the records of a church near Tivoli in 471, hangings are described with square or circular ornaments and borders. The former appear to have been called "clavi" or "clavatura"; the latter "paragauda" or "periclisis" (Duchesne, *Liber Pontificalis*, I., p. 146, quoted by Dreger, *Entwicklung*).

³ See also J. Baillet—*Tapisseries d'Antinoé au Musée d'Orléans*, PLATE I.; Guimet, *Portraits*, p. 11.

⁴ Diagram in Gayet, *Costume*, p. 207. See also diagram on p. 211, and illus. on p. 213; an elongated panel almost identical is in the Museum, No. 204.

One (No. 15) has a close succession of bands, almost entirely in purple, progressively increasing in width. Others (*e.g.*, Nos. 21, 747—1886, 821—1905) have bands of a floral character in natural colours. A cloth of looped weaving (No. 18) shows a decorative arrangement of bands, a large dolphin, and the head of a boy. The fragmentary state makes a reconstruction difficult.

The last stage presents a promiscuous arrangement of ornament far removed from the ordered restraint of the decoration on the first of the cloths above mentioned. Small decorative forms are sometimes scattered all over the surface. It is not always easy to reconstruct the scheme from the torn fragments which are all we have in some cases. Two examples in the Museum show roundels which, to judge by their unusually large size, were probably in the middle of the cloth. In each instance the roundel is incomplete, but enough is preserved to show that it must have been little less than 2 ft. in diameter. The first (No. 187) contains interlaced ornament, the second has part of a figure (Bacchanalian?) with a ewer (No. 23). Another fragment (No. 50) shows the head and hands of a figure holding up a bowl. The figure was unusually large in scale.¹

The last example to which special attention need be drawn in this chapter is No. 19. The *íestoons*, flying figures, hanging baskets, and scattered ornaments bring to the mind the art of Ravenna, and no doubt they stand for the tendencies of later classical art when it was already beginning, in one of its phases, to come within the limits of what we term Byzantine art.

It has already been hinted that figures showing the mantle as worn over the tunic in Egypt both by men and women are still preserved. Some of them show plainly the nature of the decoration on the mantle. The collection of modelled and painted mummy-portraits, of the early centuries of our era, in the Cairo Museum show points of considerable interest. A fine modelled portrait of a man (Cat. Edgar, No. 33,210, PLATE XXX) has a large hooked cross (swastika) on the mantle, like that already referred to in the

¹ There is a cloth of similar character in the British Museum, with an archer.

Museum (No. 9). Another modelled figure, a woman (No. 33,155, PLATE XXI) shows on the mantle the characteristic angular ornament with notched ends similar to that on Nos. 6 and 30. Sometimes the notched band is straight, as on a modelled mummy-portrait (No. 33,126, PLATE VII), and on Museum specimens such as No. 39. Another modelled figure of a man (No. 33, 276, PLATE XLVI) shows a square panel on the mantle, like many examples in the Museum. Comparisons with wax-painted portraits have already been made. Before passing to objects outside the range of the art of Egypt, a few figures in other materials may be mentioned. The great porphyry figure from Alexandria in the Cairo Museum,¹ wears the tunic and mantle, likewise the figures on numerous grave-stones,² and on stone carvings.³ One gravestone⁴ shows a woman standing in the attitude of prayer wearing a long tunic on which the border at the neck and the two short shoulder-bands are clearly indicated. Their shape is very similar to No. T246—1917, from Lord Grenfell's collection. An imperfect clay relief at Cairo,⁵ attributed to the fourth century, represents a man wearing a tunic and cloak; and the square panel on the arm and the deep border at the cuffs of the tunic are visible.

The question whether tunics and cloths decorated in the varying fashions described above are peculiar to Egypt, or whether they may be safely regarded as representative of the costume of Western antiquity, is not without interest. It has already been stated that none have been preserved from other parts of the Roman Empire, or from anywhere else, but we are not altogether left in the dark. So far as their technique is concerned, the cloth found in Pope Leo's relic-chest in the Capella Sancta Sanctorum,⁶ and

¹ Cat., Strzygowski, PLATE I, No. 1.

² E.g., Cat., Crum, 8685 foll.

³ Statuette, No. 7271, Cat., Strzygowski, FIG. 17.

⁴ Cat., Crum, 8684.

⁵ Cat., Strzygowski, No. 8978.

⁶ Linen Mappula or brandeum (62 by 40 cm.) with woollen tapestry ornament—two transverse bands filled with hexagons in white, green, blue, yellow, and red, on a red ground. Between each of these bands and the fringed ends a row of crosses in green, red, and yellow (H. Grisar. Cap. Sancta Sanctorum, FIG. 61).

those in the Treasury of Monza Cathedral¹ show that the inwrought-tapestry method used in these garments from Egypt was practised in similar form elsewhere, for there is no reason to suppose that the stuffs at Monza and Rome were made in Egypt. With regard to the form and decoration of the garments, comparisons with representations in mosaics, paintings, and carvings prove conclusively that those worn in Egypt were not peculiar to that country.

A Roman fresco in the Naples Museum represents a youthful figure holding a cup and wearing a tunic reaching to the knees. The decoration is disposed in the same way as that of No. 270—1886, above described, except that the panels are circular instead of square, like No. 4. In the fresco, the whole ornamentation is in brown, with rows of yellow discs. An incised marble slab of the early Christian period in the Lateran, in memory of "Titus" who died aged 10 years and 7 months, shows the boy wearing a tunic with short clavi, bands at the wrists, and circular panels on the shoulders and in the bottom corners.² A fresco in the Cemetery of the Vigna Massimi in the Via Salaria Nuova, Rome, shows an "orante" wearing a tunic with long clavi, and bands on the very full sleeves.³ The pattern consists of a wavy stem with circles resembling that on tunic No. 1 (see also No. 196) with a running-wave border like that of the bands on the cloth No. 6.

The fresco at Naples is probably of the first century A.D.; there is no means of ascertaining the date of the "Titus" slab. The Vigna Massimi figure is assigned by Venturi to the first half of the fourth century, but the date of almost all catacomb paintings is disputed.⁴ In fact, properly authenticated representations in fresco or mosaic of the first centuries of the Christian era are very scarce, and most of those of which the date is known have suffered restoration. Therefore, although it is most instructive to compare

¹ A Corporale of linen, looped; with small red crosses in the corners and middle. Other pieces of similar kind. See X. Barbier de Montault in *Bull. Mon.* XLVIII., 5^e serie, X (1882) pp. 231, 454, 593.

² See child's tunic, No. 4.

³ Venturi-Storia I., FIG. 16. FIG. 15 shows an orante with plain clavi from S. Callisto.

⁴ The general tendency in the past seems to have been to assign to them an earlier date than is warranted, and they seem to have undergone a good deal of restoration in the early Middle Ages.

the garments from Egypt with early Christian monuments of the West, theories in regard to chronology based on such comparisons must not be pressed too far. The early Christian monuments of the city of Ravenna, as would be naturally expected, provide abundant material for comparison with the Egyptian stuffs. The comparison serves to show the striking uniformity in matters of costume and decoration in widely-parted divisions of the Roman Empire, and also it provides us with remarkable evidence of the continued use through several centuries of such types of ornament as we have found on the stuffs in Egypt. The oldest monument of Ravenna—the mausoleum of Galla Placidia—affords the most interesting points of comparison. Built during Galla's lifetime, towards the middle of the fifth century, it has been described as work of the Roman decadence, rather than Byzantine.¹ The figures in the mosaics wear tunics with long, narrow clavi. The decorative features of the mosaics of this chapel are of much interest. The border round the lunette mosaics of the Good Shepherd and St. Lawrence, a double running-wave, is identical with the bands on the large cloth (No. 6). Another lunette, with stags amid foliage, has a fret border resembling that on tunic No. 1. The acanthus foliage in this lunette is very similar to that on some stuffs from Egypt (*e.g.*, No. 176). The familiar four-petalled rose, seen so frequently on these stuffs, is also represented on the vault. The garlands of fruit and leaves on the arches resemble some of the coloured tapestries from Egypt.

The church of S. Apollinare Nuovo, built by Theodoric (d. 526), is decorated with mosaics of great interest. Most of these are of Theodoric's time, but some alterations were made, about half a century later, in the long row immediately above the nave arches. The scenes from the life of Christ, immediately under the roof, have many figures with tunics showing the long or the short clavi; the bands on the sleeves, and the square and circular panels either on the shoulders or in the lower corners are also seen. In one scene, Pontius Pilate has a square panel on the shoulder which apparently

¹C. Ricci, *Ravenna*, p. 10.

encloses a portrait within a circle ; there are several such panels in the Museum. These subjects belong to the early years of the sixth century. The representation of the palace of Theodoric in the mosaic above the nave arches shows an arcade now draped with curtains, but originally containing figures. The curtain in the middle arch has a square panel partly enclosed by an angular band in each corner, similar in arrangement to Nos. 6 and 7, and other mantles or cloths in the Museum.¹ The other curtains are covered with four-petalled roses.² These curtains belong to the restorations of the second half of the sixth century.³

The two famous mosaics in the church of S. Vitale, representing the Emperor Justinian (d. 565) and his queen Theodora, with attendants, are a very valuable record of the costume and ornaments of the time. The Emperor wears a purple mantle, but at one side the tunic underneath is visible. On the shoulder is a circular medallion, and the lower edge has an angular band like the tunic No. 270—1886. His treasurer, Argentarius, on his right has a square panel on the shoulder of his tunic, and the tunics of the ecclesiastics on his left have long narrow clavi. In the companion mosaic the decoration of Theodora's long tunic resembles the Emperor's. The male attendant on her right has square panels on the shoulder and at the lower corner of the tunic. The tunics and mantles of the women on the Empress's left have square, star-shaped and circular panels, and some are covered with small diaper patterns. The lower edge of the Empress's mantle is embroidered with the Adoration of the Magi, and a door-curtain on the left is covered with four-petalled roses and square panels. This mosaic seems to show that the scheme of ornamentation of garments at the time was largely a matter of individual fancy. A mosaic in S. Vitale, representing the Sacrifices of Abel and Melchizedek, shows

¹ Similar curtains are represented in several mosaics in S. Apollinare in Classe.

² Four-petalled roses, like these so often seen on the stuffs from Egypt, are to be seen in the fourth-century mosaics of Sta. Costanza, Rome.

³ Curtains decorated with horizontal stripes are represented on the bone plaques covering a bridal-casket in the Cairo Museum attributed to the third-fourth century (Cat. Strzygowski, PLATES XI—XIII).

an altar-covering with angular ornaments, and a large eight-pointed star in the middle.¹ Numerous ornamental details of the mosaics at Ravenna also resemble in a remarkable way the more elaborate patterns of the stuffs from Egypt. Such stuffs are mostly of the polychrome kind, lacking the severity both in colour and pattern of those showing Græco-Roman inspiration, and presumably later in date. It should also be remembered that, although none of the Ravenna mosaics are earlier than the fifth century, many of the ornamental details were survivals of patterns used at an earlier date. In regard to the figures, these differ from those found on the tunics already mentioned, and may be more aptly compared with the later "Coptic" embroideries and woven stuffs to be described in a subsequent volume.

Two celebrated illuminated MSS. are well worthy of attention by those seeking for evidence in regard to the costumes of late classical times, especially because they do not lie under the same suspicion as early wall-paintings in the matter of renovation or restoration, and because there is general agreement as to the periods to which they belong. One is the smaller Vergil of the Vatican,² assigned to the fourth century; and the other is the splendid Gospels of Rossano Cathedral,³ ascribed to the sixth century. In both, figures are represented wearing tunics which show the ornamental panels and bands. In regard to the length of the tunics, the conclusions to be drawn from these illuminations are that the men's tunics were sometimes short, ending above the knee, and sometimes reached to the ankles; that women wore long tunics, and children short ones. In the earlier MS. there are occasional examples of the laticlave tunic, with the broad central stripe, although the tunic with two long shoulder-bands is the rule. The Rossano Gospels shows only the tunic with the two bands, sometimes running the whole length, and sometimes ending in pendants at the waist. The double-cuff bands are also frequently represented, and

¹ A mosaic in S. Apollinare in Classe, representing the same subject, has a similar altar-cloth.

² *Fragmenta Vergiliana*; Rome, 1899. No. 3225.

³ A. Muñoz, *Il Codice . . . di Rossano*; Rome, 1907.

the roundels on the shoulder and near the lower edge are plainly shown.

The evidence, such as we can gather, bearing on the period of these early garments from the graves of Egypt, supplemented by that to be derived from figures in early mosaics, carvings and MSS. elsewhere, leads to the conclusion that the simple schemes of decoration of the tunic remained in use with little modification for several centuries. It has already been stated that no actual garments of the nationalities and period of the works of art above quoted have come down to us. There is, however, in a *châsse* in the abbey church of Moyenmoutier, a tunic (supposed to have been used as a dalmatic), probably dating back to the early years of the eighth century, and warranting a reference here on account of its similarity in form and decoration to tunics represented in the Rossano Gospels and the Vatican Vergil, as well as to the tunic No. 1 in the Museum. It was found in the *châsse* of St. Hydulphe, archbishop of Trèves (d. 707). It is stated to be of white silk, woven in a single piece, and has shoulder-bands and double sleeve-bands apparently plain red. There are also eight four-petalled devices in red, said to be embroidered so as to present the same appearance on both sides of the fabric.¹

I. LINEN TUNIC, with tapestry-woven ornaments in purple wool and undyed linen thread, consisting of long shoulder-bands and cuffs-bands. Each is composed of a broad stripe, with fret ornament forming a double row of oblong panels, which enclose interlacings and stem designs, on either side of a narrow wavy stripe. The ornament is traced in an outline of fine linen thread on the purple ground. The bands are doubled on the cuffs.

From Akhmîm, 3rd—4th century.

PLATE I.

Very full, with wide sleeves, and woven in one piece. The bands of bare warp

¹ Figured and described in *Jour. de la Soc. d'Archéologie du Musée Lorrain*, Nancy, 1854, p. 83. The robe is a valuable link between the garments of antiquity and the ecclesiastical vestments of the Middle Ages.

threads show where rods have been inserted in the warps to facilitate the weaving. H. 4 ft. 3 in. ; W. including sleeves, 6 ft 7 in. ; W. of bands, $4\frac{1}{2}$ in.

Acquired in 1887. Cf. roundels Nos. 12 and 188, and shoulder-band No. 260. See diagram of an early dalmatic referred to in footnote, p. 40.

2. LINEN TUNIC, with tapestry-woven ornaments in purple wool and undyed linen thread. The long shoulder-bands and cuff-bands have a spirited design of running animals—lions, antelopes and hares. The bands are doubled on the cuffs. There is a deep border at the neck at both back and front, linking the shoulder-bands together. Each contains four warriors on a background of stems.

From Akhmîm. 4th—5th century.

PLATE II.

The small cross on one shoulder is balanced by a rosette on the other, and may be merely an ornament. H. 3 ft. 6 in. ; W. including sleeves, 4 ft. 3 in. ; W. of shoulder-bands, 2 in., of cuff-bands, $1\frac{1}{2}$ in. Acquired in 1886.

3. LINEN TUNIC (incomplete),^{*} with tapestry-woven ornaments in purple wool and undyed linen thread. The long shoulder-bands are filled with foliage having hares and antelopes at intervals. On the cuff-bands are wavy stems with flowers and fruit. The neck-bands each consist of an arcade of four semi-circular arches with classical figures, some of whom are dancing. The neck-opening is edged with a narrow band containing vases separated by small panels of interlaced ornament. Two square panels on the shoulders contain circles of guilloche ornament enclosing foliage. The smaller squares, near the lower edge on both back and front, each contain a lion attacking an antelope. A small cross on the front neck-band is probably an indication of the religious faith of the wearer.

From Akhmîm. 4th—5th century.

PLATE II.

About one-third of the width of the tunic, including one sleeve, is missing. H. 4 ft. 1 in. ; W. including sleeves, 5 ft. 11 in. ; W. of bands, $1\frac{1}{2}$ in. ; squares on shoulder, 6 in. by 6 in. ; on skirt, $3\frac{1}{2}$ in. by 3 in. Acquired in 1887. Cf. 708—1883, 257—1887. Arcades with a figure under each arch are a favourite decoration of sarcophagi in the fourth century.

^{*}The descriptions state, as far as possible, the original disposition of the ornament on the complete garment.

4. CHILD'S LINEN TUNIC, with tapestry-woven ornaments, in purple wool and undyed linen thread. The shoulder-bands and double cuff-bands are filled with wavy foliated stems; the former terminate in leaf-shaped pendants. Within the roundels on the shoulders are human figures, and those near the lower edge contain animals. The roundels have borders of stems similar to those on the bands.

From Akhmîm. 4th—5th century.

PLATE I.

H. $16\frac{1}{2}$ in. ; W. including sleeves, 2 ft. 3 in. ; W. of bands, $\frac{3}{4}$ in. ; diam. of roundels, 3 in. Acquired in 1890.

5. FRONT OF A LINEN TUNIC, with two shoulder-bands, and two square panels near the lower edge, tapestry-woven in purple wool and undyed linen thread; a few details are in red wool. The bands contain lions, antelopes, hares, an ox and other animals enclosed by foliated stems, and on each square are four animals also enclosed by stems. There are remains of a red plaited woollen cord at the neck.

Site unrecorded. 4th—5th century.

H. 3 ft. 9 in. ; W. 3 ft. ; W. of bands, 3 in. ; squares, 4 in by 4 in. Given by Robert Taylor, Esq., in 1900.

6. LINEN CLOTH, faced with long loops, with woven ornament in smaller purple woollen loops. The border consists of four deep angular bands of simple geometrical ornament; between these, in the middle of each side, is a small panel connected with the corner-bands by narrow stripes, thus forming a continuous border. The panels consist of interlaced ornament forming squares: three are of the same design; the fourth is larger and different. Within each angle is an ornamental circle; there are two designs, those in opposite corners being the same. A large circle of similar character occupies the middle of the cloth. At each end are two parallel stripes of running-wave pattern.

From Akhmîm. 3rd—4th century.

FRONTISPIECE.

The bands of bare-warp threads at top and bottom show where rods have been inserted in the warps to facilitate the weaving. L. 9 ft. 6 in. ; W. 6 ft. 3 in. ; W. of

angle-bands, $7\frac{1}{2}$ in. ; W. of stripes, 3 in. ; diam. of central roundel, 2 ft. 1 in. ; diam. of small roundels, 8 in. Acquired in 1889. Cf. running-wave border of the mosaic of the Good Shepherd in the Mausoleum of Galla Placidia, Ravenna ; also angular ornament on the mummy-case of a woman in the Cairo Museum (Cat., C.C. Edgar, Græco-Egyptian coffins, No. 33.155, PLATE XXI).

7. CORNER OF A LINEN CLOTH, faced with loops ; with woven ornament in purple woollen loops. An angular band, forming part of a border, is covered with a plain trellis. Within the angle is a roundel containing a cross-shaped foliated device and bordered by inverted scallops with discs in the curves. Above are portions of two parallel bands with wavy stems.

From Akhmîm. 3rd—4th century.

L. 4 ft. 7 in. ; W. 2 ft. 2 in. ; W. of angle-band, $5\frac{1}{2}$ in. ; W. of narrow bands, 2 in. ; diam. of roundel, 8 in. Acquired in 1886. The disposition of the ornament was similar to that of the previous example.

8. PORTION OF A LINEN CLOTH, with ornaments woven in purple wool and undyed linen loops. Two of the four large roundels near the corners remain. One contains a star-shaped ornament surrounded by curves, and in the other are four devices of interlacings. Two narrow parallel bands along the end contain wavy stems.

From Akhmîm. 3rd—4th century.

PLATE III.

L. 5 ft. 3 in. ; W. 4 ft. 1 in. ; W. of bands, $1\frac{1}{4}$ in. ; diam. of roundel, 18 in. Acquired in 1886. The interlacings in the second roundel are similar to those at the corners of a square within a roundel discovered by Herr Forrer (Graeber, FIG. 2). There was probably a central ornament, as in diagram in Gayet, *Costume en Egypte*, p. 174.

9. PORTION OF A LINEN CLOTH, faced with loops. Near one corner is a large hooked cross (swastika) woven in purple woollen loops.

From Akhmîm. 4th—5th century.

PLATE VII.

L. 6 ft. 5 in. ; W. 2 ft. 8 in. ; cross, 16 in. by 22 in. Acquired in 1886.

Two large cloaks of looped material, with a large swastika in each corner, were found at Antinoë in the grave of a certain Aurelius Colluthus, together with documents dated A.D. 454, 455 and 456 (Guimet, *Portraits*, p. 11). Cf. the large swastika shown on the mantle of a man on his mummy-case in the Cairo Museum (Cat., C. C. Edgar, No. 33.210, PLATE XXX).

10. PORTION OF A LINEN CLOTH, faced with loops. It has a large square of fretwork and portion of a narrow band, woven in purple woollen loops.

From Akhmîm. 4th—5th century.

PLATE VII.

Originally there would have been a square in each corner, and a narrow band across each end.

L. 3 ft. 5 in. ; W. 2 ft. 11 in. ; W. of band, 3 in. ; square, 19 in. by 17 in. Acquired in 1889.

11. PORTION OF A LARGE LINEN CLOTH, with a large roundel and two parallel bands tapestry-woven in purple wool and undyed linen thread. The roundel contains interlaced ornament surrounded by a scroll border, and the bands have intertwined floral stems.

From Akhmîm. 3rd—4th century.

L. 2 ft. 8 in. ; W. 2 ft. 3 in. ; W. of bands, 1½ in. ; diam. of roundel, 14 in. Given by the Rev. Greville J. Chester in 1890.

The roundel is similar in design to one found by Prof. Petrie at Hawârah in a grave of c. 340 A.D. (Hawara, 1889, PLATE XXI).

12. PORTION OF A LINEN CLOTH, with a large roundel and two parallel bands tapestry-woven in purple wool and undyed linen thread. The roundel is filled with an elaborate interlaced pattern. The bands each consist of a narrow stem with leaves and berries ; at the end of one of them is a bird.

From Akhmîm. 3rd—4th century.

PLATE XXVII.

Originally there would have been a large roundel in each corner, and two parallel bands across each end.

L. 2 ft. 5 in. ; W. 2 ft. 2 in. ; W. of bands, 1 in. ; diam. of roundel, 17 in. Acquired in 1886.

13. PORTION OF A LINEN CLOTH, with ornaments tapestry-woven in purple wool and undyed linen thread. Two of the four large star-shaped panels near the corners remain ; they are filled with vine-stems partly enclosed within circles. Near each end are two narrow parallel bands with vine-stems.

From Akhmîm. 3rd—4th century.

PLATE IV.

The band of bare-warp threads at the bottom shows where rods have been inserted to facilitate the weaving.

L. 8 ft. 3 in. ; W. 2 ft. 6 in. ; W. of bands, $2\frac{1}{2}$ in. ; diam. of star, $16\frac{1}{2}$ in.

Acquired in 1886. Similar panels, but with interlacings within the circle, were found at Akhmîm (Gayet, *Costume*, p. 208).

14. PORTION OF A LINEN CLOTH, with a band of ornament tapestry-woven in purple wool and undyed linen thread. Two large star-shaped panels united by a wavy leafy stem with a central roundel ; the stem is continued to the right and left, ending in vases. Each panel is filled with interlaced ornament within a circle with leafy stems around, and an outer guilloche border. The roundel contains four vases converging towards a central disc and filled with leafy stems.

From Akhmîm. 4th century.

PLATE III.

L. 4 ft. 7 in. ; W. 11 in. ; L. of band, 4 ft. 5 in. ; diam. of star, $10\frac{1}{2}$ in. ; diam. of roundel, 4 in.

Acquired in 1886. There were probably two of these bands across each end of the cloth, and a large panel in the middle (see diagram, Gayet, *Costume*, p. 207).

15. PORTION OF A LINEN CLOTH, tapestry-woven throughout, with four parallel bands in purple wools, with details in yellow wool, and undyed linen thread. The bands are placed close together, and they successively decrease in width ; they are filled with interlacing and fret devices, and have foliated stem borders.

From Akhmîm. 4th century.

L. 4 ft. ; W. 2 ft. 3 in. ; W. of bands. 14 in., 10 in., 8 in. and 7 in.

Acquired in 1887. The interlaced ornamentation is similar to that of a roundel found by Prof. Petrie at Hawârah in a grave of c. 340 A.D.

16. PORTION OF A LARGE LINEN CLOTH, with two parallel bands of woven tapestry near one end in purple wool and undyed linen thread ; the bands are plain with a hatched stripe for border.

From Akhmîm. 4th—5th century.

L. 4 ft. 5 in. ; W. 20 in. ; W. of bands, $1\frac{3}{4}$ in. Acquired in 1889.

17. PORTION OF A LINEN CLOTH, with two parallel bands of woven tapestry in purple wool and undyed linen thread, each having a pattern of oblongs alternating with groups of lozenges and circles. Site unrecorded. 4th century.

L. 4 ft. 1 in.; W. 11½ in.; W. of bands, 1¾ in.

Acquired in 1891. Cf. Panel 7063 of the carved bone bridal-casket in Cairo Museum (Cat. Strzygowski, PLATE XIII), also the bone fragment in this Museum (623—1884) from the Castellani collection. The design recalls that of a purple band found by Prof. Petrie at Hawârah in a grave of c. 340 A.D. (Hawara, 1889, PLATE XXI).

18. PORTION OF A LINEN CLOTH, faced with loops; ornament woven in coloured woollen loops. Party-coloured bands of scalloped outline, a large dolphin, and portion of a subject of which a human head alone remains. The colours are red, pink, blue, green, yellow, orange, and purple.

From the Faiyûm. 4th—5th century.

PLATE VII.

L. 2 ft. 10 in.; W. 20 in. Given by H. M. Kennard, Esq., in 1889.

19. PORTION OF A LINEN CLOTH, with ornaments tapestry-woven in coloured wools and undyed linen thread. The tapestry panels run in horizontal rows; some are circular and contain figures of running boys with baskets of fruit; others are star-shaped, with male busts, animals, and guilloche and leaf ornament; the remaining panels are in the form of baskets of flowers and large and small rosettes. At the top there is a horizontal border of floral and leaf ornament, beneath which are festoons of leaves enclosing boys holding ducks; between the festoons are hanging baskets of fruit.

Site unrecorded. 4th—5th century.

PLATE V.

L. 4 ft. 5 in.; W. 4 ft. 1 in.

Given by Robert Taylor, Esq., in 1900. Cf. the baskets of fruit on the ivory diptych of Areobindus (A.D. 506) at Lucca; cast in Museum. No 1868—1

20. CLOTH OF TAPESTRY, woven in coloured wools on linen warps. Succession of broad, horizontal bands containing flowers, foliations, and conventional ornament. On the red ground in

each of three spaces between the bands is a bird perched on a twig.

From Akhmîm. 4th—5th century.

PLATE VI.

L. 5 ft. 3 in. ; W. 20 in. Acquired in 1889.

21. PORTION OF A LARGE LINEN CLOTH, with two parallel bands of tapestry-weaving in coloured wools. Wavy vine-stems with birds pecking at the grapes on a black ground.

Site unrecorded. 4th—5th century.

PLATE VI.

L. 2 ft. 4 in. ; W. 13 in. ; W. of bands, $3\frac{3}{4}$ in.

Acquired in 1905. The design is elaborately shaded, and the fine preservation of this fragment renders it a valuable illustration of the careful imitation of Nature in antiquity

22. LINEN HANGING, embroidered with coloured wools. Four rows of small trees are worked in dark blue, yellow, pink, and three tones of green. Between these rows are lines of large detached roses in which red is also introduced. There is a border along the top consisting of vine-stems with bunches of grapes issuing alternately from vases and baskets : this border is edged by a wavy stem with tendrils ; the colours are the same as before with the addition of purple.

Believed to have been excavated in the winter of 1898-9 in a burying-ground at Shaikh Shatâ, on the borders of Lake Manzala, about two miles to the east of Damietta, Lower Egypt.

Probably 4th—5th century.

PLATES VIII., IX.

H. 5 ft. 2 in. ; W. 3 ft. 6 in. ; W. of border, 4 in. ; trees, about 7 in. by 6 in. ; roses, about $2\frac{1}{2}$ in. by $1\frac{1}{2}$ in.

Purchased under the bequest of the late Francis Reubell Bryan in 1917.

This remarkable hanging claims a place among the most important embroideries which have come down to us from antiquity. At the time when it was made, this method of free embroidery was far less commonly employed than the tapestry-weaving process ; and examples are very rarely found in large dimensions.

See Gayet, *Costume*, pp. 67 *et seq.*, 229.

II.—LOOPED WEAVINGS.

REFERENCE has already been made in the preceding chapter to the practice, followed in Egypt, of weaving cloths with a looped surface in order to give substance and warmth. Among the large cloths described in that chapter are five examples in which the ornament is woven in purple woollen loops; while a sixth has a polychrome design woven in the same way. The other examples of this kind of weaving applied to the pattern are described in the present chapter. It is probable that they were all originally parts of large cloths. This technique is only suitable for the ornamentation when the design is on a bold scale.

Two fine fragments each show a running figure of a boy wearing a chlamys. One boy (No. 26) holds aloft a circular object with one hand, and carries a wand (?) in the other. The second (No. 24) holds a rope or stick to which an object (incomplete) is attached. A human figure is also seen on No. 23—a Bacchanal (?) holding aloft a vase, within a large circular medallion.¹

23. PORTION OF A LINEN CLOTH, faced with loops, with a roundel (incomplete) woven in loops of coloured wools. Female figure (a Maenad?) wearing necklace and bracelet and brandishing a ewer.

From Akhmîm. 4th—5th century.

PLATE XI.

H. $17\frac{1}{2}$ in. : W. $17\frac{1}{2}$ in. : diam of roundel, about 22 in. Acquired in 1889.

24. FRAGMENT OF A LARGE LINEN CLOTH, with a running boy, woven in coloured woollen loops. The boy wears a chlamys and a

¹ Another example of this weaving (No T 32—1917) is described in the chapter dealing with stuffs bearing Christian emblems.

necklace and holds a hook-shaped rod attached to an object (incomplete).

Site unrecorded. 4th—5th century.

H. 15 in. ; W. 18 in. ; H. of figure, 15 in. Acquired in 1891.

25. THREE FRAGMENTS OF A LINEN CLOTH, with a woven pattern in coloured woollen loops. One has the leg, another the forearm, of a running boy ; the third has the flying end of a chlamys. On each of the two first are also floral stems.

Site unrecorded. 4th—5th century.

Largest fragment, about 7 in. by 7 in. Acquired in 1891.

26. FRAGMENT OF A LINEN CLOTH ; with a running boy woven in coloured woollen loops. The boy wears a chlamys and a necklace, and holds aloft a spherical object in his left hand, and a rod (?) in his right.

Site unrecorded. 4th—5th century.

PLATE X.

H. 16½ in. ; W. 15½ in. ; H. of figure, 15 in. Acquired in 1891.

27. PORTION OF A LINEN CLOTH, with ornaments woven in loops of coloured wools and undyed linen thread. A roundel containing a human mask, a rose, four-petalled, and part of a horizontal band of twisted stripes.

From Akhmîm. 4th—5th century.

PLATE X.

H. 17½ in. ; W. 23 in. ; W. of band, 2½ in. ; diam. of mask, 9 in. Acquired in 1891.

28. FRAGMENT OF A LINEN CLOTH, with an oval panel woven in coloured woollen loops. The purple oval contains an angular ornament (conventional blossom ?) in green, red, and pale pink.

Site unrecorded. 4th—5th century.

PLATE XI.

L. 7½ in. ; W. 6¾ in. ; diam. of panel, 6 in. Acquired in 1891. Probably from the same cloth as No. 29.

29. FRAGMENT OF A LINEN CLOTH, with an oval panel woven in loops of coloured wools and undyed linen thread. The purple oval

contains four birds—two and two—in orange, pale pink, white, and red.

Site unrecorded. 4th—5th century.

PLATE XI.

L. $8\frac{1}{2}$ in. : W. $7\frac{1}{2}$ in. ; diam. of panel, 6 in. Acquired in 1891. Cf. No. 28 above.

30. PORTION OF A LINEN CLOTH, with an angular band, notched at the ends, and a large four-petalled rose woven in coloured woollen loops. The former contains an interlaced stem.

From Akhmîm. 4th—5th century.

PLATE XI.

Size, 14 in. by 13 in. ; W. of band, $4\frac{1}{2}$ in. ; diam. of rose, 6 in. Acquired in 1889. A similar band is shown on the mantle of a woman on a mummy-case in the Cairo Museum (Cat., C. C. Edgar, Græco-Egyptian Coffins, No. 33,155, PLATE XXI).

31. PORTION OF A LINEN CLOTH faced with loops ; with an octagonal panel and portion of a band woven in coloured woollen loops. The former contains a four-petalled rose surrounded by geometrical ornament, and the latter has an ornamental stripe.

From Akhmîm. 4th—5th century.

Size, 21 in. by 18 in. ; W. of band, $2\frac{1}{2}$ in. ; diam. of panel, 10 in. Acquired in 1886.

32. PORTION OF A LINEN CLOTH, with ornament woven in woollen loops in green, yellow, and shades of red. Diaper of rose-petals. Down one side is a border of heart-shapes on a straight green band.

From Akhmîm. 4th—5th century.

Size, 21 in. by 14 in. ; W. of border, 2 in. Acquired in 1886.

33. FRAGMENT OF A LINEN CLOTH, with a large roundel and traces of a straight border woven in loops of purple wool and undyed linen thread. The centre of the roundel is plain, with an inverted scalloped border having circular discs within the curves. The straight border had a wavy stem.

From Akhmîm. 3rd—4th century.

PLATE VII.

Size, 20 in. by 16 in. ; diam. of roundel, 14 in. Acquired in 1886.

34. FRAGMENT OF A LINEN CLOTH, faced with loops ; with a band woven in purple woollen loops. A row of discs united by stems, and bordered on either side by running wave ornament.

From Akhmîm. 3rd—4th century.

PLATE VII.

Size, 15 in. by 13 in. ; W. of band, 5 in. Acquired in 1886.

35. FRAGMENT OF A LINEN CLOTH, faced with loops ; with woven ornament in purple woollen loops. Portions of a wavy band, and of two angular ornaments.

From Akhmîm. 3rd—4th century.

PLATE VII.

Size, 9½ in. by 9 in. ; W. of band, 1½ in. Acquired in 1886.

36. PORTION OF A LINEN CLOTH, with ornament woven in loops of coloured wools and undyed linen thread. An angular band filled with a succession of heart-shapes and a large octagon filled with an ornamental star-form.

From Akhmîm. 4th—5th century.

PLATE XI.

Size, 16 in. by 15 in. ; W. of band, 3 in. ; diam. of octagon, 10 in. Acquired in 1886.

37. PORTION OF A LINEN CLOTH faced with loops ; with a roundel and portion of a straight border woven in woollen loops. The roundel is party-coloured, red and blue. The border is in red, blue and orange, with zig-zags.

From Akhmîm. 4th—5th century.

Size, 24 in. by 15 in. ; diam. of roundel, 4 in. Acquired in 1887.

38. ORNAMENT FROM A LINEN CLOTH, woven in red, yellow, and green woollen loops. Party-coloured oval device with an angular lozenge-form in the middle (perhaps a conventional blossom).

From Akhmîm. 4th—5th century.

PLATE X.

Size, 8 in. by 6 in. ; oval, 7½ in. by 5½ in. Acquired in 1888.

39. ORNAMENT FROM A LINEN CLOTH, woven in purple and orange woollen loops. A short notched band in purple and orange colour.

From Akhmîm. 4th—5th century.

PLATE X.

Size, 10 in. by 10 in. ; ornament, 5½ in. by 5½ in. Acquired in 1888.

40. PANEL OF LOOPED WEAVING IN LINEN AND WOOL. The latter is in purple, yellow, red, green, and orange, and forms an oval enclosing a stepped ornament within a lozenge having incurved sides.

Site unrecorded. 4th—5th century.

L. $5\frac{1}{4}$ in. ; W. $4\frac{1}{2}$ in. ; oval, 4 in. by 3 in. Given by P. G. Trendell, Esq., in 1917.

III.—FIGURE-SUBJECTS.

GARMENTS and cloths in a relatively complete state, such as those described in the preceding chapters, are scarce. The main part of all collections of the kind consists of the decorative parts only, and it often happens that the nature of the garment or cloth to which these fragments belonged can only be a matter of conjecture. The present chapter, and the two immediately following, deal with such fragments. For greater convenience, the grouping will be according to the nature of the ornament rather than that of the garment from which they have been removed. The order will be: 1. Figure-subjects; 2. Animals, birds, and fishes; 3. Trees, plants, and ornament.¹

Figure-subjects only are described in this chapter. They include gods and mythological scenes, which will be described first. Then follow portrait-busts. Hunting scenes, coming next, form a large group, the huntsmen being generally mounted; where single horsemen are represented, and this is frequent, they generally show some attribute or attitude which suggests the chase; sometimes men are seen on foot fighting with wild beasts. Next come warriors, who are generally represented with a shield, at times with a sword or lance, and almost always in a fighting attitude. Dancing figures, which frequently alternate with warriors, follow next. A very large group is concerned with the vintage. Men and boys are seen among the branches of the vine, holding pruning-hooks, or carrying laden baskets. Boys at play, often with animals or birds, also form a large group. The next includes all the figures not comprised in the previous groups, nor in the last, which consists of busts (mostly on a small scale) of warriors and others evidently of only ornamental import.

¹ When ornament of more than one class is found on a single stuff, the order of precedence will generally be that given above. Each piece will only be catalogued once.

From the large quantity of stuffs in which the familiar motives—warriors, huntsmen, dancers, playing boys—are repeated again and again, there stands out a considerable number of examples, scattered in various collections, in which a definite classical subject has been chosen by the craftsman for representation. These are often characterised by careful drawing and much technical skill. The subjects are almost invariably drawn from Greek and Roman mythology. Sometimes groups are represented: Vulcan at his forge (No. 41), Orpheus among the beasts (No. 42), or Perseus and the Medusa (No. 56). Nereids and Tritons are a favourite subject (No. 43). Goat-footed Pan appears in Bacchanalian company (No. 44). Gods ride in chariots drawn by Centaurs (No. 46) or by leopards (No. 47). Single figures with their names in Greek are seen: Hermes (No. 52), Apollo (No. 53), or "Panos" (No. 51). It is unlikely that subjects of this nature would be much in use after the end of the fourth century, when paganism had been officially suppressed, and when the representation of heathen deities on garments might be fraught with peril to the wearer. It is instructive to compare these stuffs in the Museum with a few notable examples in other collections.

In the Hermitage Museum at Petrograd is a square purple panel from a tunic representing, in the middle, the Triumph of Bacchus, and in the border the Labours of Hercules. Another specimen in the Hermitage, a small roundel, representing Orpheus playing the lyre amid the beasts, is similar in style to the panel mentioned above. A larger roundel in the same collection (a very fine piece) has a bust representing ΓΗ (the Earth). A companion figure, found with it at Akhmîm in 1888, representing the Nile (ΝΕΙΛΟΣ) went into the possession of M. W. S. Golenishchev.¹ These two panels closely resemble in style those in the Museum representing Hermes, Apollo, and Orpheus, but are larger. The triumph of Bacchus, in the Hermitage,² is similar to the rendering

¹ See Wladimir Bock-Coptic figured textiles—Transactions of the Eighth Archæological Congress (Vol. III.) of the Imperial Archæological Society (Moscow, 1897), PLATE XVI-XXI.

² W. Bock, PLATE XVII, 10.

of the same subject in the Museum, but far more elaborate. A goat-footed Pan is also in the same collection.¹

A Bacchanalian scene, rendered with great spirit, illustrated by Forrer,² by whom it was found at Akhmîm, is similar in style to the fragment in the Museum (No. 44). A fine woven panel in the Guimet Museum at Paris represents Apollo and Daphne.³ Two Cupids in a boat are seen on a large square in the British Museum.⁴

Other stuffs represent Dionysos and Ariadne, and Minerva with lance and shield.⁵

The panels with portrait-busts in the Museum are not numerous, but they are remarkably good. The two diminutive portraits represented in the middles of two large red roses on No. 61 should not be overlooked. They may be compared with a bust-portrait in the middle of an ornamental cross at Petrograd.⁶ Records exist, both pictorial and literary, of the practice of representing portraits on garments outside Egypt.

It is recorded that the Emperor Gratian (d. 383) sent to the Consul Ausonius a tunic inwrought (*intextus*) with the head of Constantius.⁷ The portraits and figures now to be described may all be assigned to the fourth, or at the latest to the fifth century. Such portraits are contemporary with the looped patterns described in a previous chapter; a fine bust-portrait woven by that method was found by M. Gayet at Antinoë.⁸ Two other portraits found by M. Gayet there are of particular interest, as they were in a grave⁹ containing documents dated in the years 454, 455 and 456 A.D. M. Guimet considers them to represent a certain Aurelius Colluthus, who was buried in the grave, and to whom the documents refer, and

¹ *Ib.*, PLATE XVII, 13. See also bone relief of Pan in Cairo Museum (Cat. Strzygowski, PLATE XVI).

² Röm. u. Byz. Seidentextilien, PLATE I.

³ Guimet, Portraits, p. 17.

⁴ Brit. Mus. Guide to First and Second Egyptian Rooms, 1904, p. 123. Reproduced, Griggs, Portfolio of Egyptian Art.

⁵ O. von Falke. Seidenweberei, I., p. 17.

⁶ Bock, PLATE XVIII, 23.

⁷ François Michel, Recherches, p. 20, Note 2 (Ausonius ad Gratianum imp. pro cons. xxi.).

⁸ Guimet, Portraits, PLATE I; See also p. 11.

⁹ Now at Brussels. See Érrera, Etoffes égyptiennes. No. 83.

his wife Tisoia, also mentioned. However this may be, the portraits are feebly rendered, belonging to a time when the accurate and detailed representation of Nature was not held in particularly high esteem. The halo seen on several examples in the Museum can have no hieratic significance.¹ A square panel found by Herr Forrer, representing a bust of a young man with a halo, has a rose-petal woven on the background; it evidently belongs to the period when rose-petals were a favourite ornamental motive.² Further light on this aspect of the question is afforded by a woven specimen in the Vienna Museum—a square from a tunic with a close and formal arrangement of vine-foliage in purple, and a yellow disc in the middle with the head of a young man in colours.³ A large hanging (No. 232—1917) described in a subsequent chapter, apparently exemplifies a late stage in the practice of representing portrait-busts on these stuffs. There are no signs of individual characterisation in the two large heads in the medallions over the pilasters; but this may be due to the roughness in workmanship and late period of the hanging, which may perhaps be of the sixth century.

The celebrated carved-ivory diptych in Monza Cathedral, representing a warrior (supposed to be Stilicho, d. 408), with his wife and child, gives a good illustration of the custom of representing portraits on garments. The tunic and cloak of the man are covered with figures; the former has full-length figures as well as busts in medallions, and on the latter are busts only.⁴

Hunting subjects are a favourite theme for the decoration of stuffs of this period. At times the scene is very realistic. The huntsman is mounted on horseback and accompanied by his hound, and the group is in animated movement (No. 68). He hunts the lion as a rule, but at times the quarry is the hare or the antelope.

More numerous than the representations of mounted huntsmen are the combats on foot. Sometimes the lion defends itself; at

¹See *Journal of Egyptian Archaeology*, I. p. 66; II., p. 36.

²Graeber, *PLATE XVI*.

³*Kunst und Handwerk*, XIV, 1911, p. 243.

⁴E. Molinier, *Ivoires*, *PLATE 2*; cast in Museum, No. 1855-7 and 1855-6.

others it runs from the pursuing huntsman ; occasionally it is the huntsman who takes to flight (No. 72). Groups of animals fighting among themselves are not uncommonly found. The more elaborate and realistic scenes appear to be the earlier. In some of these, several mounted huntsmen act together (No. 63). Then we see the single huntsman, his dog, and a lion. Then, again, the lion is left out, or the hound. Lastly, the huntsman rides alone.¹

Examples often occur where the whole subject is reduced to a decorative scheme, with stems of foliage or shaped panels enclosing separately the man, his hound, and the hunted animal (Nos. 80 and 82).

The origin of these representations may be sought in the exhibitions of wild beasts given by the Emperors in the Circus or the Amphitheatre, where trained fighters or captives on foot were pitted against beasts, or the latter against one another. A remarkable illustration of such combats in the second century is to be found on a relief in the Conservatori Palace in Rome, having for subject the Emperor Marcus Aurelius sacrificing. Upon the cornice of one of the temples in the background are representations of three men attacking respectively a lioness, a lion and a bull, just as they are seen upon the stuffs. The Romans were fond of the sport, which formed a favourite subject of artistic representation. Earlier examples than that above quoted are the medallions of the first century inserted into the Arch of Constantine at Rome, representing an Emperor hunting the lion, the bear, and the boar. Such scenes were also represented upon sarcophagi, and upon grave-stones.² Scenes of the kind were frequently represented upon the monuments of the Near East, and they were to be found, as we have already seen,³ upon men's garments.

¹ These single equestrian figures may have helped to form the type for the equestrian saint of the Copts. The relation of the mounted St. George or St. Menas with the Horus figure has been discussed (M. Clermont-Ganneau) in *Rev. Archéologique*, 1876, p. 196; E. A. W. Budge, *Nubian Texts* (British Museum, 1909, p. 14); P. D. Scott-Moncrieff, *Paganism and Christianity in Egypt* (Cambridge, 1913, p. 137).

² Capitoline Mus. Cat., *PLATE I*; and 17 (third century). See also a gravestone in the Capitoline Museum (*PLATE 84, 30c*), representing the deceased on horseback attacking a boar.

³ See Chap. I.

Warriors are such a universal theme for artistic representation that they call for little comment. As seen upon the stuffs, they are generally armed with spear and shield; but gradually the delineation becomes more careless, until at last it is difficult to tell whether the men are fighting or dancing.

Among the figures unmistakably intended for dancers are some in which the suggestion of motion, often with the head thrown violently back,¹ is the evident aim of the designer; others are clanging cymbals; others, again, are apparently at rest, but in a pose which intimates rest after movement. Such figures as the last may be seen on a sarcophagus in the Capitoline Museum, with numerous figures engaged in Bacchanalian revels.²

Vintage scenes are among the most numerous on the stuffs from Egypt, and the treatment of the theme will be found to resemble that commonly found in late classical and early Christian art. The mosaics of the fourth century in the vault of the church of Sta. Costanza in Rome, and the equally celebrated porphyry sarcophagus, reputed to have been hers now in the Vatican,³ claim special mention. A later sarcophagus in the same collection represents boys climbing into the vine-branches, gathering the grapes into baskets, and pressing them, while birds peck at the fruit, as we frequently see upon the stuffs.

Figures of boys, usually winged, were also a popular theme among the artists of Roman Imperial times.⁴ Sometimes they appear as genii, with emblems, such as those of the Seasons,⁵ but more often they are introduced merely as symbols of frolicsome playfulness. We find them playing with savage animals,⁶ dancing, carrying torches, making music, supporting garlands and wreaths,

¹ See the Bacchanalian figures on a vase in the Capitoline Museum (Cat., PLATE 27).

² Catalogue, PLATE 7, 10a; attributed to the second or early third century. Dancing figures are common on the bone carvings from the graves (Cairo Mus. Cat., Coptic Art, PLATE XV.).

³ Phot. Alinari, 15258. It is an interesting point that the nature of the material suggests an Egyptian origin for the sarcophagus.

⁴ Phot. Alinari, 19887.

⁵ See Th. Birt, *De Amorum in Arte Antiqua Simulacris*, Marburg, 1892.

⁶ E.g., Arch of Constantine, Rome.

⁷ Sarcophagus in the Lateran. (E. Strong, *Roman Sculpture*, p. 265).

aping the actions of grown-up people, or playing tricks upon one another.¹ This Eros, or genius, or playing boy, is seen in numerous stuffs from Egypt in the Museum.² Sometimes he is engaged in the serious labours of the vintage ; but more often he is grasping a duck, holding out a wreath, dancing, or hovering in the air.

In addition to the busts, evidently intended as portraits, referred to already, many of the stuffs have heads or busts, generally on a very diminutive scale, introduced merely as ornament. Human heads are sometimes carved as a decorative feature at the corners of the lids of Roman sarcophagi, and the use of them on the stuffs may have been suggested by some such practice. The colossal bronze statue at Barletta in Apulia, identified as Theodosius (379-395), represents an Emperor wearing a breast-plate with a row of heads in relief along the lower edge.³

§ I.—GODS AND MYTHOLOGICAL SUBJECTS.

41. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in dark purple wool and undyed linen thread. In the middle is a seated figure of Vulcan forging armour ; before him on the right is Venus seated with uplifted hand, and behind stands Mars with a sword. At the top on the right is a medallion enclosing a portrait head. Site unrecorded, 3rd—4th century. PLATE XII.

Size, 5 in. by 5 in. Given by Robert Taylor, Esq. in 1900.

42. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in red wool and undyed linen thread. Orpheus seated and playing the lyre ; around him, four boys and a number of animals in various

¹ A cinerary urn of the early Imperial epoch in the Capitoline Museum is adorned with Erotes so occupied. This urn alone suffices to show the sources of inspiration of the Italian artists of the fifteenth century, among whom such subjects were very popular.

² Incised representations of winged boys are to be seen on some carved bone plaques in Cairo Museum (Cat., Strzygowski, Nos. 7065-6, Figs. 232, 233).

³ J. J. Bernoulli—Röm. Ikon. II., PART III., PLATE LVI. See also the heads in relief on the bronze plaques covering two caskets in the Cairo Museum (Cat. Coptic Art, PLATES xxiv-xxv).

attitudes. The group is enclosed within a circle, and in the spandrels are animals and birds. The square has a border of running-wave ornament.

From Akhmîm, 4th—5th century.

PLATE XIV.

H. $3\frac{1}{4}$ in. ; W. $3\frac{3}{4}$ in. Acquired in 1888. Possibly this subject has a Christian significance. Orpheus is represented as a type of Christ in early Christian monuments, and he is sometimes so referred to by the early Fathers. Very similar work to No. 118. Cf. also figure of Orpheus in the limestone pediment in Cairo Museum (Catalogue, Kopt. Kunst, No. 7287, FIG. 36), ascribed to the fourth century. Also W. Bock. PLATE XVI (8).

43. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A circle in the middle contains a Nereid (or Amphitrite ?) riding on a triton who blows a horn. In each of the spandrels is a four-petalled rose. The border has four Nereids riding on sea-monsters, alternating with four busts in ornamental medallions. The panel has an outer border of cresting.

Site unrecorded, 4th—5th century.

PLATE XII.

Size, $10\frac{1}{2}$ in. by $10\frac{1}{2}$ in. ; diam. of circle, 4 in. Acquired in 1897.

Compare limestone relief in Cairo Museum (Strzygowski, Catalogue, Kopt. Kunst, No. 7280, FIG. 27). Also Nereid on a sea-lion in pediment in Cairo Museum (No. 7289, FIG. 40).

44. TWO FRAGMENTS OF A SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. One has a figure of a goat's-footed satyr, part of another figure (Bacchus ?), and an animal. This is part of the central subject. The other is portion of the border, and has a band of hounds and hares enclosed by leafy stems.

Site unrecorded, 3rd century.

L. of fragments, $3\frac{1}{2}$ in. and 3 in. Acquired in 1896.

Remarkably fine weaving. A similar panel is illustrated by Forrer (Seiden-Textilien, PLATE 1).

45. PORTION OF A SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Portions of two

figures remain, one of whom, apparently an Amazon, rests her right hand on a shield. The other is a male figure wearing buskins. The background is occupied by trees and plants. The border has a double row of leaves growing from a central stem.

Site unrecorded, 3rd—4th century.

Size, 8 in. by 8 in. ; W. of border, 1 in. ; panel, $5\frac{1}{2}$ in. square.

Given by Robert Taylor, Esq. in 1900. Very fine weaving.

46. **ROUNDEL AND SHOULDER-BAND (INCOMPLETE) OF A LINEN TUNIC**, tapestry-woven in purple wool and undyed linen thread. The former contains a fanciful representation of two figures in a chariot. A male figure wearing a tiara (?) and a female, stand in the chariot, which is drawn by two centaurs—one holding a basket, and the other apparently playing a pipe. Above on the right is a running boy with a basket, and on the left a seated woman. The two wheels of the chariot are represented beneath the centaurs. The band has a bust within a circle (in the middle), male and female figures, running animals, and an ornamental double-pointed oval. The band is complete at one end, and terminates in a leaf-shaped pendant. Both roundel and band are bordered with running-wave pattern.

From Akhmîm, 4th—5th century.

PLATE XIII.

L. 27 in. ; W. $9\frac{1}{2}$ in. ; W. of band, $1\frac{3}{4}$ in. ; diam. of roundel, $6\frac{1}{2}$ in. Acquired in 1886.

Two four-horse chariots in tapestry are represented on a stuff found at Dair-ed-Dik, near Antinoë (Gayet, *Costume*, pp. 84, 85).

47. **TWO SQUARE PANELS FROM A LINEN TUNIC**, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. Each has a standing figure with two animals below ; apparently intended to represent Bacchus in a chariot drawn by leopards. The background is covered with foliations.

Site unrecorded, 4th—5th century.

PLATE XII.

Each about 4 in. square. Given by Robert Taylor, Esq. in 1900.

48. **SQUARE PANEL FROM A LINEN TUNIC**, tapestry-woven in purple wool and undyed linen thread. Within a lobed circle a woman is

seated dressing her hair; at her side is a circular mirror and a cylindrical perfume-box. Fishes in the spandrels. Border of rosettes and foliated devices.

From Akhmîm, 4th century.

PLATE XII.

H. 8 in. ; W. 6 in. ; diam. of circle, about 3 in. Acquired in 1888.

49. ROUNDEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A nude boy holding a cylindrical perfume-box, and two half-draped women at their toilet; each of the latter holds a mirror. Narrow border of running-wave ornament. From Akhmîm, 4th century.

Diam., about $4\frac{1}{2}$ in. Acquired in 1889.

50. PORTION OF A LARGE LINEN CLOTH, with part of a figure of a man, tapestry-woven in coloured wools and undyed linen thread. The head, with a jewelled diadem, and two hands alone remain. A shallow cup is held up in the left hand to the height of the shoulder, and in the right a floral stem (?) is held aloft. The figure is chiefly in dark purple.

From Akhmîm, 3rd—4th century

PLATE XIII.

H. 12 in. ; W. $15\frac{1}{2}$ in. ; W. of head, $6\frac{1}{2}$ in.

Acquired in 1886. Cf. the nude figure carried up by an eagle and holding a cup and stem, on the elliptical ewer found at Nagy Szent Miklôs, and now in the Vienna Museum (electrotype in V.A.M. No. 1885—109).

51. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. Within a central circle is a half-length figure with head ornament, holding a cornucopia and leafy stem (?). Above is the name IIANOC. Interlaced ornament in the spandrels. Border of guilloche ornament interrupted by small plant forms. The figure is perhaps the god Pan (connecting the panel with Panopolis?).

Site unrecorded, 4th—5th century.

PLATE XII.

H. 10 in. ; W. 9 in. ; diam. of circle, about 6 in.

Given by Robert Taylor, Esq. in 1900. The god Pan is represented in Egypt in the ordinary Roman form (See Cairo Museum, Kopt. Kunst, No. 7114, FIG. 250).

Mr. Gaselee points out that Panopolis is called IIOAIC IIANOC in a Coptic poem (Triadon, 312) and that Amélineau (Géog. de l'Égypte à l'époque copte) says that it was often called IIANOC *tout court*.

52. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in coloured wools with a half-length figure of Hermes (EPMHC) wearing a pink chlamys and a winged diadem or cap (petasus). He holds in his left hand a wand (caduceus) and in his right a purse. He has a large yellow halo. The ground is purple, and there is a border of leaves, with roses in the corners, in colours on a red ground.

From Akhmîm, 4th—5th century.

PLATE XIV.

There remains a fragment of the linen garment, to which the panel has been stitched. H. 11 in. ; W. $6\frac{1}{2}$ in. ; panel, $6\frac{1}{2}$ in. by $6\frac{1}{2}$ in. Acquired in 1886. This and the two following panels resemble in style, colour, and details the two panels in Russia representing Neilos and Ge (*see* p. 24).

53. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in coloured wools with a half-length figure of Apollo (. . . λων) wearing a purple chlamys and having a lyre at his side. He has a large yellow halo. The ground is purple, and there is a border of leaves, with roses in the corners, in colours on a red ground.

From Akhmîm, 4th—5th century.

PLATE XIV.

Size, about 6 in. by 6 in. Acquired in 1886.

54. SQUARE PANEL (MUCH DECAYED) FROM A LINEN TUNIC, tapestry-woven in coloured wools with a half-length figure of Orpheus (?) with a lute (?). He wears a pink chlamys and has a laurel wreath hung from his left shoulder. The ground is purple, and there is a border of leaves, with roses in the corners, in colours on a red ground.

From Akhmîm, 4th—5th century.

H. $4\frac{1}{2}$ in. ; W. $6\frac{1}{2}$ in. ; panel, originally about $6\frac{1}{2}$ in. by $6\frac{1}{2}$ in. Acquired in 1886.

55. PORTION OF A LINEN TUNIC faced with loops, with ornaments, tapestry-woven in purple wool and undyed linen thread. The

roundel on the shoulder contains a group of Perseus and Medusa, with a crested border of leaves. The double cuff-band and the shoulder-band contain wavy foliated stems. Both roundel and bands are bordered by running-wave pattern.

From Akhmîm, 4th century.

Size, 2 ft. 2 in. by 2 ft. 2 in. ; diam. of circle, 6 in. ; W. of bands, $1\frac{1}{2}$ in.

Acquired in 1886. Probably from the same tunic as No. 130.

56. SQUARE PANEL FROM A LINEN CLOTH, faced with loops, tapestry-woven in coloured wools and undyed linen thread. In the middle, within a circle, Perseus cutting off Medusa's head. The background is covered with leafy stems, and the angles are filled with interlaced ornament. Border of interlaced stems forming circles filled with plants and baskets of fruit.

From Akhmîm, 4th—5th century.

PLATE XV.

Size, 17 in. by 17 in. ; panel, $13\frac{1}{2}$ in. by $13\frac{1}{2}$ in. ; diam. of circle, $5\frac{1}{2}$ in. Acquired in 1886. Cf. O. von Falke. *Seidenweberei I.*, FIG. 14.

57. SQUARE PANEL FROM A LINEN CLOTH, faced with loops, tapestry-woven in coloured wools, chiefly red, orange, and purple, and undyed linen threads. A circle encloses a kneeling woman and a man standing at her side ; a winged boy is apparently placing a wreath on the head of the latter. The spandrels contain a diaper of small ornamental circles. Border of rosettes and blossoms and outer border of running-wave pattern.

Site unrecorded, 5th century.

PLATE XV.

H. 14 in. ; W. 19 in. ; panel, 10 in. by 11 in. ; diam. of circle, about $5\frac{1}{2}$ in. Acquired in 1891. The same diaper border is on a roundel containing a Cross in the Hermitage, Petrograd (W. Bock, *PLATE XVIII.*, 23).

§ 2.—*PORTRAIT BUSTS.*

58. SQUARE PANEL FROM A YELLOW WOOLLEN CLOTH, tapestry-woven in coloured wools with the bust of a youth wearing a green

tunic with purple shoulder-bands and roundels, on a dark purple ground. There is a plain red and yellow border.

From Akhmîm, 4th—5th century.

PLATE XIV.

H. 9 in. ; W. $8\frac{1}{2}$ in. ; W. of head, $4\frac{3}{4}$ in. Acquired in 1889.

The treatment of this and the following head resembles that of the angel in 349—1887. A considerable number of tints are used in the faces.

59. SQUARE PANEL FROM A WOOLLEN CLOTH, tapestry-woven in coloured wools with the bust of a woman wearing a jewelled diadem, earrings, and necklace with pendant. She wears a red garment over the left shoulder, and has a pale green halo. There is a plain red and yellow border.

From Akhmîm, 4th—5th century.

PLATE XIV.

H. 9 in. ; W. $8\frac{1}{2}$ in. ; W. of head, 4 in. Acquired in 1889.

60. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven in coloured wools and undyed linen threads. Bust portrait (much injured) with jewelled diadem and yellow halo on a red ground. Border of circles alternately enclosing a plant or a running animal—a lion, an antelope, or a hare (?).

From Akhmîm, 4th—5th century.

PLATE XV.

H. 15 in. ; W. 18 in. ; panel, 12 in. by 12 in. ; W. of head, $2\frac{3}{4}$ in. Acquired in 1886.

Cf. fragment of a square panel with a portrait in the Hermitage, Petrograd (W. Bock, PLATE XVIII, 17). The portrait was probably similar to the above.

61. PORTION OF A LINEN CLOTH, with ornaments tapestry-woven, in coloured wools and undyed linen thread. Four large red roses—two having quails in the centre, and the others a male and female bust respectively. The man wears a blue mantle over the left shoulder. The woman has a blue garment up to the neck, and wears a jewelled diadem and earrings. In the intervening space are two diminutive bowls of fruit.

Site unrecorded, 4th—5th century.

PLATE V.

H. 21 in. ; W. 26 in. ; diam. of roses, about 5 in. Given by Robert Taylor, Esq., in 1900.

§3.—MOUNTED HUNTSMEN AND HORSEMEN.

62. SQUARE PANEL AND PORTION OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in coloured silks. The square has a mounted horseman in a circle, with ibises, fish, two ducks and blossoms in the border. In the band are an ibis, two fish, an asp, a quail, and heart-shaped blossoms. The ground of both is green. Site unrecorded, 4th—5th century. PLATE XIV.

Panel, $3\frac{3}{4}$ in. by $3\frac{3}{4}$ in. Fragment with shoulder-band, $11\frac{1}{2}$ in. by 3 in. ; W. of band, 1 in. Given by Sir C. Purdon Clarke, C.V.O., C.I.E., in 1887.

The use of silk for work of this character is remarkable. The linen ground is very finely woven.

63. PAIR OF SQUARE PANELS, tapestry-woven in purple wool and undyed linen thread on linen warps ; from a linen cloth, a fragment of which remains. A lion hunt by two men on horseback and two on foot. Inner border of running animals amid scrolls, and outer border of cresting with discs.

Site unrecorded, 4th—5th century.

PLATE XV.

Sizes, 12 in. by 10 in., and 10 in. by 8 in. ; panels, 10 in. by 8 in.

Given by Robert Taylor, Esq., in 1900.

64. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Mounted horseman within a circle in the middle ; border of sea-nymphs, marine monsters, and swimming fishes. There is an outer border of cresting with leaves within the curves.

From Akhmîm, 4th—5th century.

Size, $11\frac{1}{2}$ in. by $8\frac{1}{2}$ in. ; panel, 9 in. by $8\frac{1}{2}$ in. Acquired in 1886.

65. PORTION OF A SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Two mounted huntsmen pursuing lions. Border of interlaced bands enclosing blossoms, leaves, and birds.

From Hawârah, 4th—5th century.

Size, $8\frac{1}{2}$ in. by 7 in. ; panel, originally $5\frac{3}{4}$ in. by $5\frac{3}{4}$ in. Acquired in 1889.

66. PORTION OF A LINEN CLOTH, with a panel and band tapestry-woven in purple wool and undyed linen thread. The former is a pointed oval in shape, and has an equestrian figure within a circle, and a vase with leaves on either side. The narrow horizontal band has a row of foliated devices alternating with discs.

From Akhmîm, 4th—5th century.

Size, 11 in. by 5 in. ; diam. of circle, $2\frac{1}{2}$ in. ; W. of band, $\frac{1}{2}$ in. Acquired in 1888.

67. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A horseman and a hare within a circle ; a border of stems forms four smaller circles enclosing boys, and the intervening spaces are filled with baskets containing rose-blossoms.

From Akhmîm, 4th—5th century.

H. 23 in. ; W. 21 in. ; panel, 11 in. by 12 in. Acquired in 1886.

68. PORTION OF A LINEN CLOTH, faced with long loops ; it has a square panel and part of a straight band, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. The panel contains a mounted huntsman and a running hound within a circle, and has an interlaced border forming circles which enclose lions, flowering plants, and baskets containing roses. The band is similar to this border, but has a hare instead of the lions.

From Akhmîm, 4th—5th century.

PLATE XVI.

Size, about 3 ft. by 22 in. ; panel, $12\frac{1}{2}$ in. by $12\frac{1}{2}$ in. ; W. of band, 5 in. Acquired in 1886.

69. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops ; tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A Centaur within a circle ; a border of stems forms four smaller circles enclosing a lion, a hare, a hound, and an antelope, and the intervening spaces are filled with baskets containing rose-blossoms.

From Akhmîm, 4th—5th century.

PLATE XVII.

Size, $12\frac{1}{2}$ in. by 9 in. ; panel, about 10 in. by 10 in. Acquired in 1886.

70. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A mounted archer and a hare within a circle ; a border of stems forms four smaller circles enclosing boys, one holding a hare, another a duck, and two with shields : the intervening spaces are filled with baskets containing rose-blossoms.

From Akhmîm, 4th—5th century.

PLATE XVII.

Size, 15 in. by 20 in. ; panel, 11 in. by 11 in. ; diam. of circle, $5\frac{1}{2}$ in. Acquired in 1888.

71. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops ; tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. In the middle, a mounted warrior with long lance within a circle ; a border of stems forms four smaller circles enclosing boys, one holding a duck and another a basket ; the intervening spaces are filled with a lion, a lioness, a hare and a hound (?).

Site unrecorded, 4th—5th century.

PLATE XVII.

Size, 13 in. by 18 in. ; panel, 10 in. by 10 in. ; diam. of circle, $4\frac{3}{4}$ in. Acquired in 1891.

72. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool, with details in buff-coloured wool and undyed linen thread. A horseman within a circle in the middle ; around are men on foot fighting lions. The background is covered with leafy stems, and there is an outer border of crested ornament.

Site unrecorded, 4th—5th century.

PLATE XVII.

Size, 13 in. by 12 in. ; diam. of circle, about $4\frac{1}{2}$ in. Acquired in 1891.

73. SQUARE PANEL FROM A YELLOW WOOLLEN TUNIC, tapestry-woven in purple wool, with details in red wool and undyed linen thread. Four vases with leafy stems converging towards the middle of a central circle. Around are four mounted huntsmen pursuing wild animals. Border of running-wave pattern.

From Akhmîm, 5th century.

Size, 6 in. by 6 in. Acquired in 1887.

74. SQUARE PANEL, tapestry-woven in purple wool and undyed linen thread on linen warps ; from a linen cloth, a fragment of which remains. Small central medallion enclosing a mounted huntsman and a lion. Broad border of lozenges, on an imbricated ground, containing diaper and leaf ornament ; in the centre of one lozenge is a small cross, surrounded by four rosettes. The square has an outer border consisting of a double row of discs.

Site unrecorded, 5th century.

PLATE XVIII.

Size, 2 ft. 3 in. by 14½ in. ; panel, 14½ in. square. Given by Robert Taylor, Esq., in 1900.

75. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool (two shades) and undyed linen thread. A horseman surrounded by animals within a circle ; birds in the spandrels. The panel is edged with running-wave pattern.

From Akhmîm, 5th century.

Size, 3 in. by 3 in. Acquired in 1889.

§ 4.—HUNTSMEN ON FOOT.

76. PORTION OF A SHOULDER-BAND FROM A LINEN TUNIC, faced with small loops ; tapestry-woven in purple wool and undyed linen thread. Foliated scrolls enclosing men in combat with animals.

Site unrecorded, 3rd—4th century.

PLATE XV.

Size, 10½ in. by 3 in. ; W. of band, 2 in. Acquired in 1891.

77. PORTION OF A BAND (cuff-band ?) FROM A LINEN TUNIC, faced with small loops ; tapestry-woven in purple wool and undyed linen thread. Foliated scroll enclosing a huntsman with shield and an animal alternately.

Site unrecorded, 3rd—4th century.

Size, 8½ in. by 4½ in. ; W. of band, 2 in. Acquired in 1891.

Apparently from the same tunic as No. 76.

78. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, with ornaments tapestry-woven in purple wool, with details in red and green wool, and undyed linen thread. In the middle are four circles formed by interlaced bands; two contain men with shields, one a lion, and the last a hound. Border of circles, each enclosing a leaf within an ornamental panel.

From Akhmîm, 4th—5th century.

Size, 14 in. by 14 in. ; panel, 9½ in. by 10 in. ; diam. of circles, 2½ in. Acquired in 1886.

79. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven in purple wool, with details in red, green, and yellow wools, and undyed linen thread. Two male figures, one with a staff and bunch of grapes (?), within a central square. Border of interlaced bands forming eight circles; four enclose boys, and in the others are a lion, a hare, and two antelopes.

From Akhmîm, 4th—5th century.

Size, 22 in. by 21 in. ; panel, 12 in. by 12 in. ; central square, 4 in. by 4 in. Acquired in 1886.

80. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool, with details in red and green wool, and undyed linen thread. Interlacing bands form four circles, two enclosing huntsmen, and two wild animals. The intervening spaces contain foliations. Border of interlaced vine-stems enclosing birds and star-forms.

From Akhmîm, 4th—5th century.

PLATE XXVI.

Size, 14½ in. by 14½ in. ; panel, 8½ in. by 8½ in. ; diam. of circles, 2½ in. Acquired in 1887.

81. ROUNDEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven in purple wool, with details in red, green, and yellow wool, and undyed linen thread. Central circle containing a warrior with chlamys and shield, surrounded by eight smaller circles—three containing lions, four hares, and the last an antelope (?).

Site unrecorded, 4th—5th century.

Size, 18 in. by 20 in. ; diam. of roundel, 14 in. ; diam. of circle, 5 in. Acquired in 1891.

82. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool, with details in red and green wools, and undyed linen thread. Interlaced bands form four circles containing two huntsmen with shields, a lion and a hare. Foliations in the intervening spaces. Border of circular medallions each enclosing a leaf within a shaped panel.

Site unrecorded, 4th—5th century.

Size, $14\frac{1}{2}$ in. by $15\frac{1}{2}$ in. ; panel, 11 in. by 11 in. ; diam. of circles, 3 in. Given by Robert Taylor, Esq., in 1900.

83. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool, with details in buff-coloured wool, and undyed linen thread. Roundel in the middle, filled with interlaced ornament surrounding a square device of four leaves. At each corner is a border of right-angle form, filled with interlaced ornament. The intervening spaces each contain a man with a lance beside a tree, and within each angle is an antelope and its young.

Upper Egypt, 4th—5th century.

PLATE XIX.

Size, $21\frac{1}{2}$ in. by 18 in. ; panel, 15 in. by 14 in. ; W. of angle bands, $2\frac{3}{4}$ in. ; diam. of roundel, $8\frac{1}{2}$ in. Acquired in 1891.

84. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A running warrior with shield in a central circle enclosed by a square. Border of circles enclosing alternately a bust or a running animal.

From Akhmîm, 5th century.

Panel, $6\frac{1}{2}$ in. by 6 in. ; diam. of circle, 2 in. Acquired in 1886.

85. ROUNDEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A man spearing a lion ; deep lobed border.

From Akhmîm, 5th century.

Size, 7 in. by 6 in. ; diam. of roundel, $5\frac{1}{2}$ in. Acquired in 1886.

Cf. specimen in the Hermitage, Petrograd (W. Bock, XVIII, 19). Cf. also the diptych of Areobindus at Lucca (A.D. 506).

86. VERTICAL BAND FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Huntsmen and dancing female figures alternating with wild animals.

From Akhmîm, 5th century.

PLATE III.

L. 3 ft. 11 in. ; W. 3 in. Acquired in 1886.

87. PORTION OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Two men with shields and a lion (?) between ; above are interlaced stems enclosing two animals and a plant. The band ends below in a roundel with an ornamental cross, connected with the band by a double interlaced stem.

Site unrecorded, 5th century.

L. 15 in. ; W. 2 in. ; H. of figures, 2½ in. Acquired in 1895.

88. PORTION OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A huntsman, a lion, and a spotted animal.

Site unrecorded, 5th century.

Size, 13½ in. by 4 in. ; W. of band, 2½ in. Given by Robert Taylor, Esq., in 1900.

89. BAND FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. Series of circular and oblong panels outlined by interlacing bands. The central panel contains a human mask ; to the right, a woman holding a wreath and, further on, a man with a lance ; to the left, a man playing a pipe and a dancing woman. The other panels contain lions, hares, hounds (?), a bear and an antelope.

From Akhmîm, 5th century.

PLATE III.

Size, 3 ft. 9 in. by 9 in. ; W. of band, 3 in. Acquired in 1886.

§ 5.—WARRIORS.

90. PORTIONS OF THE NECK-BORDER AND SHOULDER-BANDS FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen

thread. They are filled with warriors in combat (Greeks and Amazons?) on horseback and on foot. There is a narrow border of scallops. The shoulder-bands were short, semi-circular at the ends, with pendent stems.

From Antinoë, 3rd—4th century.

PLATE XX.

Aggregate L., about 5 ft. 8 in. W. of bands, 3 in. Acquired in 1901.

No indication of provenance was obtained when these were acquired, but a comparison with specimens found by M. Gayet at Antinoë leaves no doubt (*Cf.* Guimet. Portraits, PLATE IV).

91. PORTION OF THE TAPESTRY-WOVEN ORNAMENTS FROM A LINEN TUNIC, in purple wool and undyed linen thread. The parts remaining consist of the panels bordering the neck at back and front, parts of the two shoulder-bands and of the two squares on the shoulder. Each of the neck panels has an arcade of three arches, with a warrior and a female figure under every arch. The bands have acanthus-stems enclosing animals, with a head within a circle at the neck opening, and a running lion on a plain panel below on either side. The squares (much dilapidated) had figures surrounded by a border of animals within acanthus-stems. The neck panels have borders of cresting.

Site unrecorded, 4th century.

PLATE XXI.

Panels, 12 in. by 5 in. ; W. of bands, 2 in. ; squares originally 7 in. by 7 in.

Given by Robert Taylor, Esq., in 1900. The linen ground is very fine. In the Hermitage at Petrograd is the neck-band of a tunic from Egypt, with warriors and dancing female figures under arches (W. Bock, XVII, II).

92. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A running warrior with shield within a circle having a lobed inner edge ; leafy stems in the spandrels.

From Akhmîm, 4th—5th century.

Size, $3\frac{3}{4}$ in square. Acquired in 1888.

93. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A seated man wearing a

chlamys over his left arm, within a central circle. Border of interlacing bands enclosing leaves, and outer border of serrated triangles.

Site unrecorded, 4th—5th century.

Size, 5 in. square. Acquired in 1891.

Cf. figures on tunic No. 2.

94. PORTION OF A LINEN CLOTH, with a panel of pointed-oval form, tapestry-woven in purple wool and undyed linen thread. It contains a warrior with shield within a circle, to which is attached a scroll ornament above and below.

Site unrecorded, 4th—5th century.

Size, 12 in. by 13 in.; panel, 5 in. by 2 in. Acquired in 1891.

95. PORTION OF A LINEN CLOTH, with ornaments tapestry-woven in coloured wools and undyed linen threads. Five roundels. That in the centre contains three figures in red (two boys and a woman tying a fillet round her head) amid vine-stems issuing from a vase; running-wave border in purple. The other four roundels each contain the half-length figure of a warrior with shield and lance, within a foliated wreath, in purple, red, green and yellow. In the intervening spaces are two four-petalled red roses.

Site unrecorded, 4th—5th century.

PLATE XXII.

Cloth fragmentary. W. of largest piece, about 2 ft 1. in. Diam. of roundels, 5 in.; diam. of roses, 1½ in. Given by Robert Taylor, Esq., in 1900.

96. STAR-SHAPED PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Half-figure of a warrior with double-axe within a central circle. Around are eight two-handled vases from which issue leafy stems converging towards the centre. Border of guilloche ornament.

From Akhmîm, 4th—5th century.

PLATE XXII.

Panel, 10 in. by 9 in. Acquired in 1888.

97. FRAGMENT OF A PANEL FROM A LINEN TUNIC, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A running warrior with lance and shield, within a circle.

From Akhmîm, 5th century.

Panel, 4 in. square. Given by the Rev. Greville J. Chester, in 1890.

98. BORDER FROM THE NECK OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Row of upright oval compartments, three containing plants in baskets, and two containing warriors with chlamys and shield; leaf ornament fills the spandrels. Along the lower edge a row of inverted scallops filled with leaves.

Site unrecorded, 5th century.

PLATE XXII.

Size, 13 in. by 4 in. Acquired in 1891.

99. BORDER OF A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. Acanthus scrolls enclose a warrior with shield, a dancing woman, a lion and a hare. Border of arrow-head leaves growing from a wavy stem, and outer scalloped border.

From Akhmîm, 5th century.

Size, 22 in. by 10 in. Acquired in 1887. Cf. 1278—1888.

100. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in dark-purple wool and undyed linen thread. In the middle within a circular medallion is an equestrian figure, seized by a warrior from behind. Around this group is an arrangement of stems forming four circles and intervening spaces. The former enclose boys, two seated and two running. Within each of the latter is a seated female figure with a child, and over the central circle are two running antelopes.

From Bahnasâ (1903-4), 4th—5th century.

Panel, $8\frac{1}{2}$ in square; diam. of circle, $3\frac{1}{2}$ in. Given by the Egypt Exploration Fund, in 1904.

§ 6.—DANCING FIGURES.

101. FOUR PORTIONS OF SHOULDER-BANDS, tapestry-woven in purple wool, with small details in red and pale blue wool, and undyed linen thread on a fine linen ground. Row of male and female figures wearing leopard-skins, some of the women dancing. Probably from Antinoë, 3rd—4th century. PLATE XXI.

Sizes, about 24 in. by 5 in., 15 in. by 4 in., 16 in. by 4 in., 15 in. by 5 in.; W. of bands, 2 in. Acquired in 1901.

The original ground is remarkably fine; they have been stitched to coarser linen, part of a tunic.

102. PORTION OF A SHOULDER-BAND OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Two figures, one holding a spear and wreath and leaning on a pillar, the other holding a stick and grasping a leopard by the tail; the head of a third figure is seen. The figures are separated by two circles, one enclosing a running lion and the other a running hare. The background is covered with foliations.

Probably from Antinoë, 3rd—4th century.

PLATE XXI.

L. about 14 in.; W. of band, 1½ in. Acquired in 1901.

103. BAND FROM A LINEN CLOTH, faced with long loops, tapestry-woven in purple wool, with details in red-and-green wool, and undyed linen thread. Two dancing female figures, one with castanets, and a dancing man, separated by a lion and an antelope. There is a scalloped border.

From Akhmîm. 5th century.

Size, 18 in. by 8 in.; W. of band, 3¼ in. Acquired in 1886.

A dancer with castanets is carved on a limestone pediment in Cairo Museum (Catalogue, Strzygowski, No. 7292b, PLATE III). Wooden castanets have been found in the burying-grounds (*Ib.* Nos. 8846 to 8850). Such castanets are still used by the Arab dancers of Egypt. Dancing figures are carved on bone plaques for covering caskets, attributed to the third-fourth century (*Ib.* PLATES XIV-XV).

104. PORTION OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool, with small details in red wool, and

undyed linen thread. Acanthus-stems enclosing running animals ; a standing female figure with upraised hands below.

Site unrecorded. 5th century.

Size, 8 in. by 2½ in. Acquired in 1891.

105. SIX PIECES OF A BORDER FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. Male figures with shields (?), dancing female figures, and running animals occupy the panels into which the border is divided. Edged by arrow-head leaves growing from a wavy stem.

From Akhmîm. 5th century.

Upright pieces, three about 11 in., one about 7 in. long ; horizontal pieces, each about 6½ in. long ; W. of border, 7 in. Acquired in 1888. Cf. No. 99.

§ 7.—*VINTAGE AND RUSTIC SCENES.*

106. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. A vine growing from a small two-handled vase, and forming a leaf-shaped panel ; amid the branches a nude male figure and two birds pecking at the fruit. The eye of one of the birds is in red wool.

From Akhmîm. 4th century.

Size, 10 in. by 5½ in. Acquired in 1890.

107. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven in purple wool and undyed linen thread. Three boys amid the stems of a vine growing from a vase, within a circle ; the spandrels contain animals. Broad border of squares enclosing scroll devices alternating with a bird or animal. An outer border consists of a row of leaves.

From Akhmîm. 4th—5th century.

Size, 18 in. by 15 in. ; panel, 11 in. square. Acquired in 1886.

108. PORTION OF A LINEN TUNIC, WITH TWO SHOULDER-BANDS, tapestry-woven in purple wool, with small details in red wool, and undyed linen thread. Each band has a row of circles enclosing alternately a vine or a boy wearing a chlamys. The boys hold either a basket of fruit, a quail, or a pruning-hook.

From Akhmîm. 4th—5th century.

Size, 29 in. by 21 in. ; W. of bands, $3\frac{1}{2}$ in. Acquired in 1886.

109. DOUBLE BAND FOR THE CUFF OF A LINEN TUNIC, tapestry-woven in purple wool (with small details in red wool) and undyed linen thread ; each band has a row of circular compartments enclosing alternately a vine or the figure of a boy ; the latter hold pruning-hooks and stems, a basket of fruit or a bird.

From Akhmîm. 4th—5th century.

Size, $11\frac{1}{2}$ in. by 3 in. Acquired in 1886.

110. ROUNDEL FROM A LINEN TUNIC, tapestry-woven in coloured wools and undyed linen thread. In the middle is a boy carrying a basket in purple on a white ground. Around are interlaced stems issuing from four baskets converging towards the centre, and enclosing four birds ; these are in colours on a deep purple ground. There is an outer border of inverted scallops.

From Akhmîm. 5th century.

Diam. of roundel, $7\frac{1}{2}$ in. Acquired in 1886.

111. PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A vine growing from a gadrooned two-handled vase ; amid the stems are a nude boy, various animals, and birds.

From Akhmîm. 4th—5th century.

PLATE XXIII.

Size, $9\frac{1}{2}$ in. by $9\frac{1}{2}$ in. Acquired in 1888.

112. PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A vine growing from a gadrooned two-handled vase ; amid the stems are a nude

boy and two birds. The vase is red, with a green band round the shoulder.

From Akhmîm. 4th—5th century.

PLATE XXIII.

Size, 13 in. by 11 in. Acquired in 1888.

§ 8.—BOYS AT PLAY.

113. **ROUNDEL FROM THE SHOULDER OF A LINEN TUNIC**, tapestry-woven in coloured silks with four boys amid birds and animals; one boy holds a large green bird. The fragment of a linen tunic to which it has been stitched has a tapestry-woven band with birds; all except the linen threads of this band has perished. The neck-opening was edged with a cord.

From Akhmîm. 5th century.

Size, 10 in. by 9 in.; diam. of roundel, $4\frac{1}{2}$ in. Acquired in 1893.

Illus. in R. Forrer—Röm. u. Bys. Seiden-Textilien, PLATE II, 8. Cf. Stone relief in Cairo Museum (Catalogue Strzygowski, No. 8758, FIG. 162). The use of silk in examples of this class is very rare (Cf. No. 62).

114. **ROUNDEL FROM A LINEN TUNIC**, tapestry-woven in purple wool and undyed linen thread. In the middle are four baskets, with fishes in the intervening spaces, surrounded by a rosette within a circle. Wide border of inverted scallops having human masks within circles at the points. Within the scallops are running boys, one with a basket, another with a duck, and the two others with shields. The background is covered with stems.

From Akhmîm. 4th—5th century.

Diam. of roundel, 7 in. Acquired in 1888.

115. **CORNER OF A LINEN CLOTH**, faced with loops, and ornamented with a roundel and two bands of tapestry-weaving in purple wool and undyed linen thread. The pattern of the roundel consists of

a boy holding a duck and surrounded by various animals and birds. The two bands enclose this in a right angle ; they have a pattern of boys, hares, and birds separated by leafy sprigs. The lower band has a border of cresting along the top. Most of the purple wool has perished from the bands ; that of the roundel has entirely disappeared, and a piece of dark stuff is now inserted underneath to define the pattern.

Site unrecorded. 4th—5th century.

Size, $13\frac{1}{2}$ in. by $13\frac{1}{2}$ in. Given by Sir William Lawrence, Bart., in 1918.

116. SQUARE PANEL FOR THE SHOULDER, AND PORTION OF THE SHOULDER-BAND, OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. The square has a running boy within a circle surrounded by a leafy stem border. On the band is a leafy stem interrupted by a panel with a flower.

From Akhmîm. 5th century.

Size, 18 in. by 6 in. ; panel, 4 in. square. Acquired in 1886.

117. SQUARE PANEL FOR THE SHOULDER, AND PORTION OF THE SHOULDER-BAND, OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. The panel has a nude boy holding a pruning-hook (?) within a circle ; scroll border with discs and leaves. The shoulder-band is similar to this border. Both have an outer border of running-wave pattern.

From Akhmîm. 5th century.

Size, $8\frac{1}{2}$ in. by $7\frac{1}{2}$ in. ; panel, 5 in. square. Acquired in 1887.

118. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in red wool and undyed linen thread. Boys holding ducks or baskets, running animals and birds. There is a border of running-wave pattern.

From Akhmîm. 5th century.

Size, 10 in. by $2\frac{1}{2}$ in. ; W. of each band, 1 in. Acquired in 1888.

119. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven in coloured wools and undyed linen thread. Nine circles, each enclosing a running boy or a large blossom.

Site unrecorded. 5th century.

Size, 23 in. by 16½ in. ; panel, 11 in. by 10¼ in. Given by Percy E. Newberry, Esq., in 1892.

120. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A boy holding a bird within a central circle, surrounded by four smaller circles containing lions and hares. In the intervening spaces are vases containing vine-stems. Border of circles enclosing alternately a running hare or a bird. Outer border of cresting.

Site unrecorded. 5th century.

Size, 12 in. by 12 in. ; panel, 8½ in. by 9 in. Acquired in 1897.

§ 9.—MISCELLANEOUS FIGURES.

121. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Standing figure of a man within a central circle. Border of foliated stems enclosing fruit and leaves ; outer border of cresting.

From Akhmîm. 5th century.

Size, 7 in. by 7 in. ; panel, 4¼ in. square. Acquired in 1886.

122. FRAGMENT OF THE BORDER OF A SQUARE PANEL FROM A WOOLLEN CLOTH, tapestry-woven in coloured wools and undyed linen thread. Row of arch-shaped spaces filled with fruit and leaves. Portion of the drapery of a figure is all that remains of the central subject.

From Akhmîm. 5th century.

Size, 6 in. by 5 in. Acquired in 1888.

§ 10.—*BUSTS.*

123. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. In the form of a roundel with a projecting interlaced ornament ending in a trefoil leaf on either side. In the middle a man's head surrounded by a radiating arrangement of vases and baskets ; wide border of interlacings.

From Akhmîm. 3rd—4th century.

PLATE XXVIII.

Size, 15 in. by 8 in. ; diam. of roundel, 8 in. Acquired in 1889.

124. TWO PORTIONS OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool, with small details in yellow wool, and undyed linen thread. A row of circles formed by interlacing stems and enclosing male and female busts, the former mostly helmeted.

From Akhmîm. 4th—5th century.

L. 18 in. and 15 in. ; W. $2\frac{1}{2}$ in. Acquired in 1888.

125. SMALL ROUNDEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A bust of a man wearing helmet and armour (?) ; the head in profile.

Site unrecorded. 4th century.

Size, 4 in. by $3\frac{1}{2}$ in. ; diam. of roundel, $1\frac{1}{2}$ in. Given by Robert Taylor, Esq., in 1900.

126. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. A crouching leopard (?) in a circle, surrounded by four smaller circles enclosing male heads, and four half-circles enclosing rosettes. There is a border of running-wave pattern.

From Akhmîm. 4th—5th century.

Panel, $6\frac{1}{2}$ in. square. Acquired in 1886.

Cf. busts on sleeve-bands in the Hermitage, Petrograd (W. Bock, PLATE XVII, 12) ; also roundel with busts surrounding a bird with the ankh in its beak (*ib.* PLATE XX, 47).

127. POINTED OVAL PANEL FROM A LINEN TUNIC, tapestry-woven in red and green wools and undyed linen thread, with a

central oval enclosing a bust (?) and three arrow-head leaves on either side.

Site unrecorded. 5th century.

Size, $2\frac{1}{2}$ in. by $1\frac{1}{4}$ in. Acquired in 1891.

128. PANEL MADE UP OF A SQUARE, surrounded by four portions of a border, tapestry-woven in purple wool and undyed linen thread on linen warps. The square contains a bust portrait to the left. The border consists of rosettes enclosed alternately within circular and lozenge-shaped panels, the latter having foliations at each end.

Site unrecorded. 5th century.

Panel, $6\frac{1}{2}$ in. square. Given by Major R. G. Gayer Anderson, in 1917.

IV.—ANIMALS, BIRDS AND FISHES.

THE animals represented on the stuffs here described appear for the most part to be associated with the chase, like those in the hunting-scenes included in the previous chapter. Where animals alone are seen, they are for the most part in quick motion, as though pursued or pursuing. The lion chases the antelope, or the hound hunts the hare. In some cases, the inoffensive animals are seen amongst the stems of a tree (Nos. 135, 136), or nibbling at fruit (Nos. 138, 139). Sometimes there appears to be no underlying idea, and the grouping is taken at random, as on No. 111, where a lion, antelope, hare and boar are seen in the branches of a vine.

A favourite quartette is the lion, generally maned and the most easily identified; the antelope¹ recognised by its horns; the hound wearing a collar²; and the hare with its long ears (No. 69).³ The bear is less frequent, so also is the ox.⁴ An animal represented with streaks (Nos. 126, 157), or spots (Nos. 131, 1329—1888), is perhaps sometimes intended for the tiger, at others for the leopard.⁵ The horse does not occur without his rider. If the ibex, gazelle, or goat are represented at all in the collection, they are probably among the animals referred to in these pages as antelopes. The animal on 482—1889⁶ appears to be a lynx or cat. The long-tailed stalking animal on 357—1887 should be a fox or jackal. The

¹ In one case the antelope is skipping about with its young (No. 83). See also silk panel from Egypt, No. 412—1890.

² Cf. A Gallo-Roman mosaic on the floor of the church at Sordes (Landes), (Bull. Mon., XLVIII, 5 sér. x, 1882, p. 772).

³ Mr. Gaselee points out the very Egyptian character of the hare as a symbol of existence. It is found in all varieties of decoration as well as in writing, and means "to be," "to exist."

⁴ Both are represented on the tunic No. 5.

⁵ Two leopards are harnessed to a chariot in No. 47. Cf. also No. 80.

⁶ Several of the stuffs referred to here, for convenience, are described in other chapters.

hyæna, if it appears at all, is probably among the animals on the tunic No. 5. A monster, half-beast, half-bird, recalling the art of Persia, is seen on the fragment 358—1887. The asp is found on tunic No. 632—1886 ; and on other examples (Nos. 182, T.335—1917); another reptile closely associated with Egypt, the crocodile, is not seen. Marine monsters are often represented. The sea-horse, sea-lion, and the dolphin¹ are seen together on one panel (No. 120), and on another is a sea-calf (No. 168) ; a nondescript is on No. 160.

The bird most commonly found on these stuffs is the quail or partridge (Nos. 167, 172). Small birds of various kinds not easily identified are often represented, among the stems of the vine (No. 135), perched on a twig (No. 20), with an ear of corn (No. 162), or pecking at fruit (No. 21), or foliage (No. 175). The bird on No. 163 seems indubitably to be the peacock, and a later fragment (T.35—1917) appears with less certainty to have two peacocks confronted—a familiar motive of early Christian and Byzantine art. The parrot is found more often. Sometimes there are two confronted (186—1891) ; in one instance they are held by boys (No. 113) ; in another the bird is collared, suggesting domestication (No. 181). A bird represented below a cross (610—1892) appears to be a parrot. Small birds sometimes filling the angles of a cross, a familiar motive of early Christian art, may, in the Egyptian examples, be doves ; but there is nothing in their appearance to identify them as such (1262—1888, 1270—1888).² Water-fowl are often represented. They are to be seen among the stems of the lotus (Nos. 180, 1285 and 1286—1904), or on a pond (1168—1900, 922—1886). Ducks are often grasped by boys (Nos. 70, 71). Remarkable representations of ducks and ibises in colours are seen on No. 62. Birds of prey are not common, but they may be seen pouncing on hares on the late panel 53—1908, and the woven silk T.34—1917.

Fishes are seen with the water-fowl in the examples described above. Sometimes they are used merely as decorative motives,

¹ There is a large dolphin in polychrome on No. 18 ; a dolphin in purple on No. 183 ; and a dolphin ridden by a marine deity on 722—1886.

² Note by Mr. Gaselee :—The inclusion of birds in the angles of Crosses and in capital letters is constant in Coptic MSS. to this day. The Copts always declare that they are doves.

as on No. 114, where they alternate with baskets in a radiating arrangement. Not infrequently they are represented alone, for example, at the end of a band, as on Nos. 184, 186,¹ where the only plausible explanation seems to be that they are meant to have a symbolic meaning. There is no example among the textiles in the Museum where the fish is definitely associated with Christian emblems.²

The animals, birds, and fishes represented on these stuffs will be seen to be much the same as those usually to be found on mosaics and other works of art of the first centuries of our era, scattered over the lands under the sway of Rome, and special references would be superfluous. Numerous stuffs in other collections also have similar representations. One example, in the Lyons Museum,³ is so remarkable that it should be specially noticed. It is a large cloth, tapestry-woven throughout, measuring 5 ft. by 2 ft. 10 in., and covered with swimming fishes, designed and rendered in a most naturalistic way, even the shadow thrown by the fishes being indicated.

§ 1.—*ANIMALS.*

129. BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A boar, a hare, and other animals separated by a wavy stem. On each side is a border of inverted scallops.

From Akhmîm. 3rd—4th century.

PLATE XVIII.

Size, 15 in. by 2½ in. Acquired in 1887.

A similar specimen in the Hermitage, at Petrograd (W. Bock, PLATE XIX, 37).

130. ROUNDEL FROM A LINEN TUNIC, faced with loops, tapestry-woven in purple wool and undyed linen threads, with a running

¹ Cf. shoulder-band in the Hermitage, Petrograd (W. Bock, XIX, 24).

² The symbolic use of the fish seems pretty clear on two stelae at Cairo, on each of which two fishes support a wreath enclosing a cross (Cat. Crum, PLATE XIX, No. 8507; PLATE XX, No. 8512; see also PLATE XXXV, No. 8601).

³ Illus., R. Cox, Soieries, PLATE I. From Antinoë.

hare, surrounded by a crested border of leaves. Outer border of running-wave ornament.

Site unrecorded. 4th century.

Size, 9 in. by 8 in. ; diam. of roundel, $4\frac{1}{2}$ in. Given by C. A. Cookson, Esq., C.B., in 1887. Cf. 670—1886.

131. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven with purple wool, with details in yellow, red, and green wool, and undyed linen thread. A spotted or streaked animal within a central circle formed by a broad band covered with a row of discs ; leaves in the spandrels. Border of guilloche ornament, and outer border of inverted scallops.

From Akhmîm. 4th—5th century.

Size, 15 in. by 13 in. ; panel, $8\frac{1}{2}$ in. square. Acquired in 1886.

132. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple, yellow, and red wools and undyed linen thread. A spotted long-eared animal within a circle, outlined by a band of discs ; leaves in the spandrels ; border of guilloche ornament.

From Akhmîm. 4th—5th century.

Size, 9 in. square. Acquired in 1889.

133. PORTION OF A LINEN CLOTH, WITH A STRAIGHT BAND AND SQUARE PANEL, tapestry-woven in purple wool, with details in red and yellow wool, and undyed linen thread. The panel contains a quadrilobed ornament with a circle, surrounded by a row of circles enclosing animals, and an outer border of cresting, with leaves. The band is filled with designs similar to these borders.

From Akhmîm. 4th—5th century.

Size, 25 in. by 19 in. ; panel, 9 in. square ; W. of band, 4 in. Acquired in 1886.

134. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. Small central circle containing two birds, surrounded

by four others, all of which probably contained animals; the intervening spaces had four vases with vine-stems. Border of running hares in circles and outer border of cresting.

From Akhmîm. 4th—5th century.

Size, 16 in. by 14 in.; panel, 10 in. square. Acquired in 1887.

135. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. A vine growing from a large ornamental pot; a hare and two birds amid the branches.

Site unrecorded. 4th—5th century.

PLATE XXIII.

Size, 9½ in. by 6½ in. Given by Robert Taylor, Esq., in 1900.

136. PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and linen thread. A vine growing from a gadrooned two-handled vase in red and green; amid the stems are two birds and a hare.

From Akhmîm. 4th—5th century.

PLATE XXIII.

Size, 11 in. by 7½ in. Acquired in 1886.

Cf. stele in Cairo Museum (Cat. Crum, PLATE XXXIX, No. 8625). Also marble cinerarium in the Capitoline Museum, Rome, with two birds pecking at a standing basket of fruit (Cat., PLATE II, 22, 26).

137. POINTED OVAL PANEL (INCOMPLETE) FROM A LINEN CLOTH, tapestry-woven in coloured wools and undyed linen thread. A vine, with a hare amid the branches, nibbling at the fruit; it grows from a large gadrooned and jewelled vase; a cornucopia on either side; border of natural leaves.

From Akhmîm. 5th century.

Size, 8 in. by 5½ in. Acquired in 1886.

138. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A hare nibbling at the berries of a tree in which is a bird.

From Akhmîm. 4th—5th century.

PLATE XXIV.

Size, 5½ in. square. Acquired in 1886.

139. PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A hare nibbling at a bunch of grapes.

Site unrecorded. 4th—5th century.

PLATE XXIV.

Size, 9 in. by 4 in. Acquired in 1891.

Cf. No. 138. A hare, birds, and an overturned basket of fruit are represented on a silver cup from Boscoreale in the Louvre (electrotype in the Museum, No. 1897—15a).

140. PORTION OF A BORDER OF A SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. Circles formed by interlaced bands, and enclosing two animals and a basket of fruit. Leaf ornament in the intervening spaces.

From Akhmîm. 4th—5th century.

Size, 8½ in. by 3 in. Acquired in 1889.

141. FRAGMENT OF A LINEN TUNIC, faced with loops on the inner side; it has two square panels, tapestry-woven in purple wool and undyed linen thread. Each contains a running lion with a border of vine-scrolls issuing from gadrooned vases at the corners.

Site unrecorded. 4th—5th century.

Size, 17 in. by 16 in.; panels, 3½ in square. Acquired in 1891.

142. PORTION OF A SQUARE PANEL FROM A BROWN WOOLLEN TUNIC, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. In the middle, interlaced bands form four circles, two containing hares and two baskets of fruit, on a light-brown ground. Border of foliated stems enclosing birds, flowers, fruit and leaves.

From Akhmîm. 5th century.

Size, 10 in. square. Acquired in 1888.

143. PORTION OF A BAND FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Two intertwined stems

forming a row of six oval panels, two of which contain plants, two lions, and the others a hare and an antelope respectively. From Akhmîm. 5th century.

Size, 20 in. by 4 in. ; W. of band, 3 in. Acquired in 1886.

144. PORTION OF A BAND FROM A LINEN CLOTH ; tapestry-woven in purple wool, with small details in red wool, and undyed linen thread. Row of four oval compartments outlined with foliations, and each enclosing a crouching or running animal ; inverted scallop border on each side.

From Akhmîm. 5th century.

PLATE XXII.

Size, 13½ in. by 4 in. Acquired in 1886.

145. PORTION OF A HORIZONTAL BAND FROM A LINEN CLOTH, faced with long loops, tapestry-woven in purple wool, with details in red wool, and undyed linen thread. Acanthus foliations enclosing lions, an antelope, a hare, and a hound (?). Border of large inverted scallops. At the end, to the left, a lion in white on a purple ground.

From Akhmîm. 4th—5th century.

Size, 2 ft. by 19 in. ; W. of band, 4 in. Acquired in 1886.

146. PORTION OF A LINEN CLOTH, faced with long loops, with a square panel and straight band, tapestry-woven in purple wool and undyed linen thread. In the middle of the panel are foliated stems around a rosette within a circle. There is a border of interlacing stems forming circles which enclose a hare and a plant alternately. The band is filled with interlacing stems, enclosing an animal or a bird, alternating with plants.

From Akhmîm. 4th—5th century.

Size, 21 in. square ; panel, 11 in. square ; W. of band, 3½ in. Acquired in 1886.

147. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in purple wool, with details in red wool, and undyed

linen thread. Each band is filled with leafy scrolls enclosing running animals (lions, hares, hounds, and antelopes).

From Akhmîm. 4th—5th century.

Size, 15 in. by $6\frac{1}{2}$ in. ; W. of each band, $2\frac{1}{2}$ in. Acquired in 1887.

148. PORTION OF A BAND FROM A LINEN CLOTH, faced at intervals with lines of long loops, tapestry-woven in purple, green, and orange-coloured wools and undyed linen thread. A wavy foliated stem and a running animal.

From Akhmîm. 5th century.

Size, 12 in. by 12 in. ; W. of band, 5 in. Acquired in 1887.

149. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in purple (faded) wool and undyed linen thread. Each stripe has running antelopes amid leafy stems, and borders of running-wave pattern.

From Akhmîm. 5th century.

Size, 11 in. by $3\frac{1}{2}$ in. ; W. of each band, $1\frac{1}{2}$ in. Acquired in 1887.

150. LEFT SIDE BORDER OF A SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread, with curved floral stems enclosing running animals.

From Akhmîm. 5th century.

PLATE XVI.

Size, $12\frac{1}{2}$ in. by $3\frac{1}{2}$ in. Acquired in 1888.

151. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. A running lion within a circle, surrounded by a border of lozenges with serrated outline. There is an outer border of cresting.

From Akhmîm. 5th century.

PLATE XXV.

Panel, 9 in. square.

Acquired in 1888. Similar to a square found by M. Gayet at Akhmîm (Gayet, *Costume*, No. 415, p. 210). Cf. tunic belonging to Field-Marshal Lord Grenfell. (E. A. W. Budge in *Archæologia*, LIII., Pt. II., p. 433.)

152. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A lion in a circle, surrounded by eight other circles containing plant forms. Leaf ornament in the intervening spaces. Border of cresting.

From Akhmîm. 4th—5th century.

Panel, $7\frac{1}{2}$ in. square. Acquired in 1888.

153. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A lion within a central circle; border of vine-stems.

From Akhmîm. 5th century.

Size, 4 in. by $3\frac{1}{2}$ in. Acquired in 1888.

154. SQUARE PANEL FROM A GREEN WOOLLEN TUNIC, tapestry-woven in red and yellow wool. A lion and another animal within a central circle; birds in the spandrels. Outer border of cresting. Site unrecorded. 5th century.

Panel, 4 in. square. Given by Robert Taylor, Esq., in 1900.

155. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A hare surrounded by a border of foliage with a cross-shaped ornament within a circle at each corner.

From Akhmîm. 5th century.

Panel, 4 in. square. Acquired in 1886.

156. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool, with details in yellow and red wool, and undyed linen thread. A central circle, linked with four smaller circles filling the corners; the former encloses vine-stems with bunches of grapes, and the latter (three only remaining) have animals; between them are vases containing vine-stems. Border of cresting.

From Akhmîm. 5th century.

Panel, $6\frac{1}{2}$ in. square. Given by the Rev. G. J. Chester in 1890.

157. FRAGMENT OF A LINEN CLOTH, WITH A ROUNDEL, tapestry-woven in purple wool and undyed linen thread. It contains a lion ; to the right and the left of the circle branches a foliated stem.

Site unrecorded. 5th century.

Size, $8\frac{1}{2}$ in. by 6 in. ; diam. of roundel, $2\frac{1}{2}$ in. Acquired in 1891.

158. PORTION OF A BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Row of flattened oval compartments enclosing alternately a lion or a tree.

From Akhmîm. 5th century.

Size, 21 in. by $5\frac{1}{2}$ in. ; W. of band, $2\frac{1}{2}$ in. Acquired in 1886.

159. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. The square encloses a running hare within a circle, and has a narrow border of cresting.

Site unrecorded. 5th century.

Panel, 4 in. square. Given by Major R. G. Gayer-Anderson, in 1917.

160. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, faced with loops, tapestry-woven in purple wool and undyed linen thread. Each band is divided into alternate square and oblong compartments. The former contain sea-monsters, and the latter interlaced diaper ornament.

From Akhmîm. 5th century.

Size, 12 in. by 5 in. ; W. of each band, 2 in. Acquired in 1886.

161. ONE-HALF OF A COVER, tapestry-woven in purple and yellowish wool and undyed linen thread. Border along one side returning at right angles at each end, and connected with ornaments which mark the middle of the cover at top and bottom ; that at the top consists of a circle enclosing a lozenge-shaped device ; the other is a rosette with a small cross in the middle. The border is filled with rosettes and lozenge-shaped devices. It encloses two

barbed quatrefoil panels, each containing a marine monster surrounded by birds and circular devices. Along one end is a plain thick fringe.

From Akhmîm. 5th century.

Size, 20 in. by 11 in.; W. of border, $1\frac{1}{2}$ in.; diam. of panels, $3\frac{1}{8}$ in. Acquired in 1888.
The scheme of the ornament is similar to that of the large cloth No. 6.

§ 2.—BIRDS AND FISHES.

162. PORTION OF A LINEN CLOTH, WITH A SMALL MEDALLION, tapestry-woven in purple wool and gold thread. A bird and two leafy stems.

From Akhmîm. Probably 4th century.

PLATE XXV.

The use of gold thread in this class of work is exceedingly rare. The only example in the collection. Formed of strips of gold wound round a silk core.

Size, $8\frac{1}{2}$ in. by $5\frac{1}{2}$ in.; diam. of medallion, 2 in. Acquired in 1888.

163. SQUARE PANEL AND SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. The former contains a bird within a circle, and has a scalloped border. The latter consists of interlaced vine-stems with pendant in the form of a pointed leaf growing from a straight stem.

From Akhmîm. 4th—5th century.

PLATE XIII.

L. 28 in.; W. of band, $1\frac{1}{2}$ in.; panels, 2 in. square. Acquired in 1886.

164. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool, with small details in red wool, and undyed linen thread. In the form of a pointed leaf with short thick stalk; within it are two leafy stems enclosing a pair of quails.

From Akhmîm. 4th—5th century.

Size, 14 in. by 10 in.; panel, $9\frac{1}{2}$ in. by 5 in. Acquired in 1886.

165. BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Wavy vine-stem with bunches of grapes and birds.

From Akhmîm. 4th—5th century.

PLATE XIX.

Size, $20\frac{1}{2}$ in. by $2\frac{1}{2}$ in. Acquired in 1886.

166. PORTION OF A SHOULDER-BAND AND POINTED OVAL PANEL FROM THE SHOULDER OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. The former is divided into sections filled with blossoms, leaves, and foliated stems. The latter has interlaced and foliated ornament within a circle with two birds and a central tree on one side; the similar device on the other side of the circle is missing.

From Akhmîm. 4th—5th century.

Size, $17\frac{1}{2}$ in. by 5 in.; W. of panel, $2\frac{3}{4}$ in.; W. of band, $\frac{3}{4}$ in. Acquired in 1886.

167. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool, with details in red, pink and yellow wool. A quail and two plants; guilloche border.

From Akhmîm. 4th—5th century.

Size, $7\frac{1}{2}$ in. square; W. of border, $1\frac{1}{4}$ in. Acquired in 1888.

168. SQUARE PANEL FROM A LINEN CLOTH, faced with long loops, tapestry-woven in coloured wools, chiefly purple and undyed linen thread. A quail within a circle surrounded by foliated stems, forming four smaller circles, which contain marine monsters and four intervening spaces with baskets containing large roses.

From Akhmîm. 4th—5th century.

PLATE XXV.

Size, 17 in. by 17 in.; panel, $10\frac{1}{2}$ in. square. Acquired in 1888.

169. FRAGMENT OF A ROUNDEL FROM A LINEN TUNIC, tapestry-woven in coloured wools and undyed linen thread. A bird is all that remains of the central pattern. Border of stems with flowers and leaves and two birds; outer border of running-wave pattern.

From Akhmîm. 4th—5th century.

Size, 7 in. by $1\frac{1}{2}$ in. Acquired in 1888.

170. BAND FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. Interlaced pattern; at the end of the band is a yellow bird.

From Akhmîm. 4th—5th century.

Size, 20 in. by 2 in. Acquired in 1890.

171. PORTION OF A LINEN CLOTH, WITH TWO HORIZONTAL BANDS of tapestry-weaving in coloured wools, chiefly purple, and undyed linen thread. Fret pattern in the middle of each band, with borders of leaves. At the end of the upper band is a yellow bird.

From Akhmîm. 4th—5th century.

Size, 22 in. by 13 in.; W. of each band, $2\frac{1}{2}$ in. Acquired in 1890.

172. SQUARE PANEL FROM A YELLOW WOOLLEN CLOTH, tapestry-woven in purple and red wool and undyed linen thread. A quail (borders missing).

Site unrecorded. 4th—5th century.

PLATE XXIV.

Panel, $4\frac{1}{2}$ in. square. Given by Robert Taylor, Esq., in 1900.

173. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A quail pecking at a leafy stem within a circle. Border of circles formed by interlacing stems and enclosing animals.

From Akhmîm. 5th century.

Panel, $8\frac{1}{2}$ in. square. Acquired in 1888.

174. SQUARE PANEL, tapestry-woven in coloured wools. A quail beside a tree on a purple ground. Side border of wreathed double columns. Top and bottom border of heart-shaped leaves, with a four-petalled rose at each end.

From Akhmîm. 4th—5th century.

PLATE XXIV.

About $12\frac{3}{4}$ in. by $12\frac{3}{4}$ in.; panel, $9\frac{1}{4}$ in. by $8\frac{3}{4}$ in. Acquired in 1886.

The red woollen warps on which this square is woven show the nature of the cloth of which it originally formed part. Later, but in ancient times, it was cut out and sewn to a piece of linen.

175. SQUARE PANEL FROM A BUFF-COLOURED WOOLLEN CLOTH, tapestry-woven in coloured wools and undyed linen thread. A quail and a trefoil plant within a white circle, on a purple ground. Border of rose blossoms and foliage on a yellow ground.

From Akhmîm. 4th—5th century.

Size, $6\frac{1}{2}$ in. square ; diam. of circle, 3 in. Acquired in 1888.

176. ROUNDEL AND ANGULAR ORNAMENT FROM A LINEN CLOTH ; tapestry-woven in coloured wools and undyed linen thread. The roundel contains a quail and a trefoil plant, and has a border of foliations. The angular ornament contains foliations enclosing fruit, flowers and birds. A small pendent roundel with a rose was connected with the band at each end by a stem ; that at the one end is missing. Both roundels and band have borders of cresting.

Site unrecorded. 4th—5th century.

PLATE XXIV.

Size of larger piece, 22 in. by 16 in. ; diam. of roundel, 7 in. ; W. of border, 3 in. Acquired in 1890.

177. SQUARE PANEL FROM A GREEN WOOLLEN TUNIC, tapestry-woven in coloured wools. In the middle a quail on a red ground. Border of four-petalled rose blossoms in colours on a dark-blue ground.

Site unrecorded. 4th—5th century.

PLATE XXIV.

Panel, 8 in. square. Acquired in 1891.

178. PORTION OF A BAND FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Row of purple oval compartments, enclosing birds, fruit and circular ornaments within white shaped spaces. Border, above and below, of a wavy leafy stem from which spring leaves and circular ornaments (bunches of grapes?)

From Akhmîm. 5th century.

Size, 26 in. by $7\frac{1}{2}$ in. ; W. of band, 4 in. Acquired in 1889.

179. ROUNDEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. A bird and a sprig within a small central circle, surrounded by interlaced vine-stems and a border of guilloche ornament. Outer border of inverted scallops.

From Akhmîm. 4th—5th century.

Diam. of roundel, 10 in. Acquired in 1888.

180. BAND OF TAPESTRY-WEAVING in dark purple wool and linen, from the cuff of a linen tunic. Fish swimming about among lotuses, and a water-fowl. Running-wave border at the top and bottom.

Site unrecorded. 4th century.

PLATE XXVI.

Size, $9\frac{1}{2}$ in. by $3\frac{1}{2}$ in. ; W. of band, $2\frac{1}{2}$ in. Given by A. F. Kendrick, Esq.

See Berlin. Prussian Royal Collections; Amtliche Berichte, XXX. (1908-9.) FIG. 179.

181. ORNAMENT OF TAPESTRY-WEAVING in coloured wools from a linen garment. A collared parrot, in green with yellow markings and eye, beak and legs in red ; the collar is in purple and yellow.

Site unrecorded. 5th century.

Size, $4\frac{1}{2}$ in. by 5 in. Given by Francis Birrell, Esq., in 1917.

A remarkable fragment in the Hermitage, Petrograd, represents two green parrots with red scarves round their necks, recalling the fluttering scarves of Sassanian Art. (W. Bock, PLATE XVI, 19).

182. DOUBLE BAND FROM A CUFF OF A LINEN TUNIC, tapestry-woven in red wool and undyed linen thread. Pattern of vases, baskets, asps, birds and stems. There is a narrow edging to the cuff, tapestry-woven in coloured wools with blossoms on a dark-blue ground.

From Akhmîm. 5th century.

Size, 11 in. by 6 in. ; W. of each band, 1 in. Acquired in 1888.

183. FRAGMENT OF A LINEN CLOTH, WITH TWO NARROW BANDS OF CONTINUOUS LEAFY ORNAMENT ; between which is a dolphin, tapestry-woven in purple wool and undyed linen thread.

From Akhmîm. 3rd—4th century.

PLATE XXV.

Size, 15 in. by 7 in. Acquired in 1888. *See* also panel and band of silk tapestry-weaving (No. 62), with good representations of aquatic birds and fish ; and the crab on panel 1271—1904 representing a mounted horseman.

184. FRAGMENT OF A LINEN CLOTH, faced with long loops, with portion of a straight band, tapestry-woven in dark purple, red and green wools and undyed linen thread. Contingent circles filled respectively with a vine, a basket of fruit and a plant ; in the end panel a fish. The spandrels contain foliated ornament. Scalloped borders

From Akhmîm. 4th—5th century.

Size, 14 in. by 11 in. ; W. of band, $4\frac{1}{2}$ in. Acquired in 1886.

See fish on the shoulder-band in the Hermitage, Petrograd. (W. Bock, PLATE XIX, 24,.

185. PANEL FROM THE NECK OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Two narrow shoulder-bands ending in leaf ornament, united by a horizontal band, all decorated with fish, lance-head leaves and bunches of grapes. Below the horizontal band is an arcade of seven arches, under each of which is a plant, and above is a line of running-wave ornament. Traces of two red-and-white plaited strings for tying at the shoulders. Site unrecorded. 5th century.

Size, $13\frac{1}{2}$ in. by $12\frac{3}{4}$ in. Acquired in 1891.

186. BAND FROM A LINEN CLOTH, faced with loops, tapestry-woven in purple wool, with details in yellow wool and undyed linen thread. Continuous foliated stem ; at the end a fish in yellow. Border of inverted scallops, the curves filled with leaves.

Site unrecorded. 5th century.

Size, 14 in. by 6 in. ; W. of band, 4 in. Acquired in 1891.

V.—TREES, PLANTS AND ORNAMENT.

THE stuffs catalogued under this heading seldom present features which have not already been frequently seen in those described in the preceding chapters. The vine is by far the most popular among the trees represented.¹ Sometimes it grows from a vase² or basket, the natural form being imitated. Often it is conventionalised into designs of great beauty (Nos. 214, 221, 228). Baskets of flowers and fruit are a frequent subject of representation, just as they are to be seen on the mosaics and carvings of the Græco-Roman world.

Among the representations of a floral character the fragments of tapestry in natural colours call for special attention. The variations of colour are often represented very skilfully, with a realistic effect which gives them quite a modern appearance.

187. FRAGMENT OF A LARGE ROUNDEL FROM A WOOLLEN CLOTH ; tapestry-woven in purple and yellowish wool. Interlaced bands forming panels filled with geometrical and conventional flower ornament. Guilloche border.

From Akhmîm. 3rd—4th century. PLATES XXVII., XXIX.

Size, 19 in. by 12 in. ; the diameter of the complete roundel was about 21 in.

Acquired in 1888.

¹ The vine was cultivated in Egypt at an early period. It is represented by the artists of the XVIII-XX. dynasties (Prisse d'Avennes, *L'Art Egyptien*, Vol. I., PLATE 40 ; Vol. II., PLATES 67, 71, 82).

² Cf. the vase with vine-stems on a carved limestone frieze in the Cairo Museum (Cat., Strzygowski, No. 7333) ; also carved ivory fragment with birds pecking at a vine in a vase (*ib.*, PLATE XVI, No. 7115).

188. **ROUNDEL FROM A LINEN CLOTH** ; tapestry-woven in purple wool and undyed linen thread. Elaborate angular interlaced pattern. Border of stems and pairs of discs, interrupted by four small circles.

From Akhmîm. 3rd—4th century.

PLATE XXVII.

Diam. of roundel, $14\frac{1}{2}$ in. Acquired in 1886. Very similar to a roundel found by Prof. Petrie at Hawârah in a grave of circa 340 A.D. (Hawara, 1889, PLATE XXI). Cf. also No. 12.

189. **ROUNDEL FROM A LINEN CLOTH** ; tapestry-woven in purple wool and undyed linen thread. Close repeated pattern of interlacings in linen outline ; the border is filled with a row of large discs, alternating with smaller discs in groups of four, all enclosing conventional ornament.

Site unrecorded. 3rd—4th century.

Size, 18 in. by 19 in. ; diam. of roundel, 17 in. Given by Sir Charles and Lady Walston in 1919.

190. **ROUNDEL FROM A CLOTH OF MIXED LINEN AND YELLOW WOOL** ; tapestry-woven in purple wool and undyed linen thread. Elaborate interlaced pattern ; border of leaves on a background of discs.

From Akhmîm. 3rd—4th century.

Diam. of roundel, $12\frac{1}{2}$ in. Acquired in 1886.

191. **ROUNDEL FROM A LINEN CLOTH** ; tapestry-woven in purple wool and undyed linen thread. Interlaced ornament within a star-shaped panel, with leaf-ornament in the spaces beyond. Border of S-curves touching one another.

From Akhmîm. 3rd—4th century.

Diam. of roundel, $13\frac{1}{2}$ in. Acquired in 1887. Almost identical with roundel from Akhmîm in Gayet, *Costume en Egypte*, No. 302, p. 179.

192. **ROUNDEL FROM A LINEN CLOTH**, faced with long loops, tapestry-woven in purple wool and undyed linen thread. Diaper

of angular interlaced ornament ; border of stems and pairs of discs interrupted by four small circles.

From Akhmîm. 3rd—4th century.

Size, 13 in. by 13 in. ; diam. of roundel, $9\frac{1}{2}$ in. Acquired in 1886.

Cf. No. 188.

193. ROUNDEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Angular fret pattern, surrounded by a border of vine-leaves.

From Akhmîm. 4th—5th century.

PLATE XXVIII.

Diam. of roundel, $8\frac{1}{2}$ in. Acquired in 1886.

194. ROUNDEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. The circle encloses a lozenge within a square, and the whole surface is covered by an arrangement of vine-stems with bunches of grapes. Border of modified running-wave ornament.

From Akhmîm. 3rd—4th century.

PLATE XXVIII.

Diam. of roundel, $10\frac{1}{2}$ in. Given by Dudley B. Myers, Esq., in 1900.

195. ROUNDEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. A vine issuing from a two-handled vase ; guilloche border, and outer edging of inverted scallops with leaves filling the curves.

From Akhmîm. 4th—5th century.

PLATE XXVIII.

Diam. of roundel, $9\frac{1}{2}$ in. Acquired in 1886. There are traces of a stem connected with the roundel at the top.

196. ROUNDEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. The middle is filled with four leafy stems. There is a border of medallions each enclosing a serrated lozenge, and an outer border of inverted scallops.

From Akhmîm. 4th—5th century.

PLATE XXVIII.

Diam. of roundel, 9 in. Acquired in 1889.

197. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Vine-leaves in a quatrefoil compartment enclosed by a circle within a square. Broad border, with a diaper of serrated lozenges, some enclosing cross-shaped ornaments ; outer border of cresting.

Site unrecorded. 4th century.

Size, 11 in. by 11 in. ; panel, 8 in. square. Given by Sir Charles and Lady Walston in 1919.

198. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool, with details in yellow wool, and undyed linen thread. Interlaced diaper pattern ; border filled with a wavy foliated stem.

From Akhmîm. 3rd—4th century.

PLATE XXX.

Size, 21 in. by 20 in. ; panel, 16 in. square. Acquired in 1886.

199. PORTION OF A SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen thread. Diaper of interlaced circles enclosing an arrangement of small circles and pointed forms. Yellow border filled with small squares alternately party-coloured or containing four discs to imitate jewels.

From Akhmîm. 4th—5th century.

PLATE XXIX.

Size, 17 in. by 11 in. Acquired in 1888.

200. PORTION OF A SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools, chiefly purple, and undyed linen threads. Diaper of flattened hexagons filled with ornamental circles and lozenges. Yellow border filled with small squares alternately party-coloured, or containing four discs to imitate jewels.

From Akhmîm. 4th—5th century.

PLATE XXIX.

Size, 15 in. by 8 in. Acquired in 1888.

201. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Diaper of angular interlaced ornament ; border filled with a wavy foliated stem.

From Akhmîm. 3rd—4th century.

PLATE IV.

Size, 14 in. by 11 in. ; panel, 10 in. square. Acquired in 1886.

202. PORTION OF A LINEN CLOTH, faced with long loops, with a square panel, tapestry-woven in purple wool and undyed linen thread. Interlaced pattern (much perished) in outline and a border of octagons.

Site unrecorded. 3rd—4th century.

Size, 2 ft. 8 in. by 2 ft. ; panel, 10 in. square. Acquired in 1891.

203. STAR-SHAPED PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Four vases with leafy stems converging towards the centre of a circle. Border of guilloche ornament. Attached to one side of the panel is a thin wavy foliated stem issuing from a vase (stem opposite missing).

From Akhmîm. 4th—5th century.

PLATE IV.

Size, 23 in. by 12 in. Acquired in 1886.

204. STAR-SHAPED PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Interlaced ornament within a circle, surrounded by vine-stems with bunches of grapes. From either side springs a straight stem ending in three vine-leaves (part of one missing).

From Akhmîm. 3rd—4th century.

PLATE IV.

Size, 22 in. by 15 in. Acquired in 1888.

205. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Square with pointed ends. The square contains interlaced ornament, with a foliated border. The triangular ends each have vine-stems growing from a half medallion.

From Akhmîm. 4th—5th century.

PLATE IV.

Size, 17½ in. by 14 in. Acquired in 1886.

206. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Square with rounded ends. The square contains interlaced ornament both in the middle and border. In the rounded compartments at the ends are triple bunches of grapes,

and from each issued a straight stem ending in three vine-leaves (one missing).

From Akhmîm. 3rd—4th century.

PLATE IV.

Size, 21 in. by 10 in. Acquired in 1886.

This panel is almost identical with No. 416 in Gayet, *Costume en Egypte*, p. 213. See also *ib.* p. 211 for the scheme of ornamentation.

207. STAR-SHAPED PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Lozenge-shaped panel within a square; the former contains interlaced ornament. The latter has a guilloche border, and the remainder of the space is filled with vine-stems and bunches of grapes. On either side issues a narrow wavy stem ending in a large vine-leaf (one missing).

From Akhmîm. 3rd—4th century.

PLATE IV.

Size, 23½ in. by 15 in. Acquired in 1886.

208. STAR-SHAPED PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Interlaced ornament within a circle surrounded by vine-stems.

From Akhmîm. 3rd—4th century.

PLATE IV.

Size, 12½ in. by 11 in. Acquired in 1886.

209. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread, in the form of a square with pointed ends, the former filled with fret ornament surrounded by a leafy border. The latter contain vine-stems. From the points issue two straight stems, each with a lozenge in the middle and a leaf at the end.

From Akhmîm. 3rd—4th century.

PLATE IV.

Size, 18 in. by 7 in. Acquired in 1886.

210. POINTED OVAL PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Filled with a large vine-leaf which grows from a straight stem.

From Akhmîm. 4th—5th century.

PLATE IV.

Size, 13 in. by 6 in. Acquired in 1886.

211. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. In the form of a pointed oval compartment attached to a slender wavy foliated stem, and enclosing a large vine-leaf with tendrils.

From Akhmîm. 3rd—4th century.

Size, 12 in. by 5½ in. Acquired in 1886.

212. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread; in the form of a large vine-leaf, with a wavy stem and tendrils.

From Akhmîm. 3rd—4th century.

Size, 15½ in. by 9 in. Acquired in 1886.

213. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Of pointed oval form with a straight stem above and below. The panel is filled with a fret pattern, and has a border of vine-leaves.

From Akhmîm. 3rd—4th century.

Size, 19½ in. by 10 in. Acquired in 1886.

214. PANEL FROM A LARGE LINEN CLOTH, tapestry-woven in purple wool, with details in red and yellow wool, and undyed linen thread; the panel is in the form of a large roundel filled with interlaced vine-stems, around a small circular panel of guilloche ornament. There is an inner guilloche border, and an outer border of inverted scallops; a narrow wavy stem is connected with the roundel on either side—one ends in a heart-shaped ornament, the other is incomplete.

Site unrecorded. 4th—5th century.

Size, 25 in. by 12 in. Acquired in 1891.

215. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. In the form of a square, on two opposite sides of which is a lunette from which springs a wavy stem ending

in a vine leaf. The square and the lunette are filled with a fret pattern, and the former has a border of quatrefoils and lozenges alternating.

From Akhmîm. 3rd—4th century.

Size, 26 in. by 12 in. Acquired in 1886.

216. PORTION OF A LINEN CLOTH, WITH A PANEL AND TWO PAIRS OF NARROW BANDS, tapestry-woven in purple wool and undyed linen thread. The panel is leaf-shaped in the form of a vine branch with lopped stem. The bands, which run down each side, consist of wavy vine-stems.

From Akhmîm. 3rd—4th century.

PLATE XXXI.

Size, 20 in. by 17 in.; W. of bands, 1 in. Acquired in 1888.

217. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. It is in the form of a lobed circle, containing an interlacing pattern and bordered with discs. From either side projects a straight stem with vine-foliage at each end and a rosette in the middle.

From Akhmîm. 3rd—4th century.

PLATE XXXII.

Size, 25 in. by 8½ in. Acquired in 1888.

218. POINTED OVAL PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Filled with angular interlaced ornament, border of circles connected by stems. A straight stem ending in a trefoil leaf was connected with the panel on either side; one of these has perished.

From Akhmîm. 3rd—4th century.

Size, 20 in. by 14 in. Acquired in 1886.

219. ROUNDEL FROM A LINEN CLOTH, tapestry-woven in purple and yellow wools and undyed linen thread. Interlaced vine-stems surrounding a circle with four yellow leaves. Border of guilloche ornament and outer border of foliated cresting. Attached to one

side is a thin wavy stem ending in a large pointed leaf (stem on the other side missing).

From Akhmîm. 4th—5th century.

Size, 20 in. by 11½ in. ; diam. of roundel, 9½ in. Given by Dudley B. Myers, Esq., in 1900. Cf. No. 242.

220. PORTION OF A BORDER FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread ; a wavy foliated stem.

From Akhmîm. 3rd—4th century.

PLATE II.

Size, 17 in. by 4 in. Acquired in 1886.

221. PORTION OF A BORDER OF A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread, wavy vine-stem with leaves and bunches of grapes.

From Akhmîm. 4th century.

PLATES II., XXXI.

Size, 22 in. by 13 in. Acquired in 1886.

222. TWO PARALLEL BANDS FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread ; each contains a succession of lopped vine-stems.

From Akhmîm. 4th century.

PLATE II.

Size, 26 in. by 5½ in. Acquired in 1886.

223. PORTION OF A BAND FROM A LARGE LINEN CLOTH, faced with long loops ; the band is tapestry-woven in purple wool and undyed linen thread, with two wavy vine-stems with leaves and tendrils separated by a vertical stripe.

From Akhmîm. 3rd—4th century.

PLATE XXXI.

Size, 18 in. by 8 in. Acquired in 1886.

224. BAND FROM A LINEN CLOTH, tapestry-woven in dark purple wool and undyed linen thread. Pattern of fret-work. Crested border with vine-leaves on either side.

From Akhmîm. 5th century.

Size, 25 in. by 3½ in. Acquired in 1886.

225. BAND FROM A LINEN CLOTH, tapestry-woven in dark purple wool and undyed linen thread. Pattern of fretwork, enclosing ornamental circles. Crested border with vine leaves on either side.

From Akhmîm. 4th—5th century.

Size, 27 in. by 4 in. Acquired in 1886.

226. PORTION OF A BAND FROM A LINEN TUNIC, tapestry-woven in purple wool, with details in yellow wool, and undyed linen thread. Row of heart-shaped devices with a border of leaves on either side.

From Akhmîm. 4th—5th century.

Size, 11½ in. by 4½ in. Acquired in 1886.

227. PORTION OF A BAND FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Fret pattern with an indented border on either side.

From Akhmîm. 4th—5th century.

Size, 16½ in. by 8 in. Acquired in 1886.

228. SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A double wavy floral stem, and borders of curved ornament.

From Akhmîm. 3rd—4th century.

Size, 3 ft. by 3 in. Acquired in 1886.

229. PORTION OF A BAND FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread, with a row of pointed oval compartments containing rosettes, vine-leaves, bunches of grapes and circular devices, and separated by interlacings; a wavy leafy stem forms a border on each side.

From Akhmîm. 4th—5th century.

PLATE XXXII.

Size, 28 in. by 3½ in. Acquired in 1888.

230. BAND FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread ; a wavy vine-stem with leaves, fruit and tendrils.

From Akhmîm. 3rd—4th century.

PLATE XXXII.

Size, 3 ft. 1 in. by $3\frac{1}{2}$ in. Acquired in 1886.

231. FRAGMENT OF A LINEN TUNIC, WITH A SHOULDER-BAND AND SQUARE PANEL, tapestry-woven in purple wool and undyed linen thread. The band consists of a double row of heart-shaped ornaments with a stripe of guilloche pattern between. The square is filled with interlacings, and has a guilloche border.

From Akhmîm. 3rd—4th century.

PLATE XXXI.

Size, $20\frac{1}{2}$ in. by 11 in. ; W. of band, 2 in. ; panel, $3\frac{1}{2}$ in. square. Acquired in 1886.

232. BAND FROM A LINEN CLOTH, faced with short loops, tapestry-woven in coloured wools and undyed linen thread. Wavy vine-stem in purple with a border of blossoms in colours on either side.

From Akhmîm. 4th—5th century.

Size, $19\frac{1}{2}$ in. by $5\frac{1}{2}$ in. Acquired in 1888.

233. SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Row of gadrooned two-handled vases, with two leaves in each.

From Akhmîm. 4th—5th century.

Size, $25\frac{1}{2}$ in. by $2\frac{1}{4}$ in. Acquired in 1886.

234. SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Row of two-handled vases alternating with baskets, with two leaves in each.

From Akhmîm. 4th—5th century.

Size, 27 in. by $2\frac{1}{2}$ in. Acquired in 1889.

235. PORTION OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Row of

two-handled vases with two leaves in each. On each side an inverted scalloped border with leaves at the points and discs between.

From Akhmîm. 5th century.

Size, 3 ft. 5 in. by 4 in. Acquired in 1886.

236. PORTION OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Row of gadrooned two-handled vases, with two leaves in each. On each side an inverted scalloped border, with a disc in each scallop.

From Akhmîm. 4th—5th century.

Size, 21½ in. by 3 in. Acquired in 1886.

237. ORNAMENT FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Lozenge-shaped panel enclosing a vine-stem forming a circle with bunches of grapes growing inwards and leaves growing outwards. From two opposite corners project narrow leafy stems, one with a terminal star-shaped ornament, and the other passing through a larger ornament of the same form.

From Akhmîm. 4th—5th century.

Size, 22½ in. by 10 in. Acquired in 1886.

238. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Each has a wavy vine-stem and borders of cresting.

From Akhmîm. 5th century.

Size, 14 in. by 7 in. ; W. of each band, 2½ in. Acquired in 1886.

239. TWO PARALLEL BANDS FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Each contains a row of pointed ovals enclosing quatrefoils separated by discs in groups of four. Borders of running-wave ornament.

From Akhmîm. 3rd—4th century.

Size, 17 in. by 10½ in. ; W. of each band, 2 in. Acquired in 1886.

240. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Curved foliations, alternating with panels containing interlaced stems and trefoil leaves.

From Akhmîm. 5th century.

Size, 11½ in. by 4 in. ; W. of each band, ¾ in. Acquired in 1886.

241. BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Row of quatrefoils linked together and enclosing leafy devices. Leaf forms in the intervening spaces and borders of cresting.

From Akhmîm. 4th—5th century.

Size, 3 ft. 1 in. by 2¾ in. Acquired in 1886.

242. PORTION OF A SHOULDER-BAND FROM A WOOLLEN TUNIC, tapestry-woven in purple and orange wools and undyed linen thread. Double guilloche pattern interrupted by a panel containing a device of four leaves. Borders of foliated devices enclosed by wavy stems.

From Akhmîm. 4th—5th century.

Size, 17 in. by 3 in. Acquired in 1886. Cf. No 219.

243. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Each contains a row of gadrooned two-handled vases with two leaves in each.

From Akhmîm. 4th—5th century.

PLATE II.

Size, 10½ in. by 3½ in. ; W. of each band, 1½ in. Acquired in 1886.

244. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Each contains a stem with arrow-head leaves.

From Akhmîm. 4th—5th century.

PLATE II.

Size, 11½ in. by 6 in. ; W. of each band, 1 in. Acquired in 1886.

245. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Interlaced stems enclosing vine-leaves. Borders of pointed ornament.

From Akhmîm. 5th century.

Size, 11 in. by 10½ in. ; W. of each band, 2½ in. Acquired in 1886.

246. LOWER BORDER FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. It is filled with alternate square and circular compartments, containing interlaced ornament. The border turns upwards at the ends which are both furnished with five upright projections filled with interlacing, and ending in narrow ornamental stems.

From the Faiyûm. 5th century.

Size, 4 ft. 7 in. by 6 in. Acquired in 1889.

247. MEDALLION FROM A WOOLLEN (?) TUNIC, tapestry-woven in purple wool and undyed linen thread. Intricate pattern of interlaced bands, with a narrow border of similar ornament

From the Faiyûm. 5th century.

Size, 11½ in. by 9½ in. Acquired in 1889.

The woollen warps of the tapestry appear to show that the tunic was of that material. Cf. No. 244.

248. CUFF FROM A LINEN TUNIC, WITH TWO NARROW BANDS, tapestry-woven in purple wool and undyed linen thread. Each is filled with a wavy vine-stem.

From Akhmîm. 4th—5th century.

Size, 14 in. by 8 in. ; W. of bands, ¾ in. Acquired in 1886.

249. BAND OF TAPESTRY WEAVING, in purple and yellow wool, with a stripe in the middle having a wavy vine-stem in purple on a yellow ground. The warps are of green wool.

From Akhmîm. 5th century.

PLATE XIX.

Size, 5 ft. 1 in. by 3 in. Acquired in 1889.

The green warps seem to show that this band may have been part of a tunic of that colour.

250. PORTION OF A NARROW BAND FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. A wavy vine-stem with leaves and tendrils.

From Akhmîm. 3rd—4th century.

Size, $8\frac{1}{2}$ in. by $\frac{3}{4}$ in. Acquired in 1888.

251. PORTION OF A BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Pattern of lozenges and half-lozenges; in each of the former a cross-shaped figure surrounded by guilloche ornament, and in each of the latter a rosette. Border on each side of running-wave ornament.

From Akhmîm. 4th—5th century.

Size, 7 in. by 3 in. Acquired in 1889.

252. BORDER FROM THE NECK OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Band of leaves within heart-shaped spaces, separated by a plain band from another covered with check pattern. The cutaway shape at the neck shows the tunic to have belonged to a comparatively late period.

From Akhmîm. 5th century.

Size, 13 in. by $2\frac{1}{4}$ in. Acquired in 1888.

253. BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A row of vases, each containing two leaves and a shaped panel at the end. Borders of scallops.

From Akhmîm. 4th—5th century.

Size, 7 in. by 3 in. Acquired in 1888.

254. PORTION OF A PANEL FROM THE NECK OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread; a broad band of interlaced ornament, edged by a row of quatrefoils and lozenges on the inner side.

From Hawârah. 4th—5th century.

Size, 9 in. by 5 in. Given by Percy E. Newberry, Esq., in 1889.

255. FRAGMENT OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Row of gadrooned two-handled vases, each containing two leaves. Border of inverted scallops.

From Akhmîm. 4th—5th century.

PLATE XIII.

Size, 8 in. by $3\frac{1}{2}$ in. Acquired in 1886.

256. ROUNDSEL FOR THE SHOULDER AND SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. The roundel contains vine-stems issuing from a two-handled gadrooned vase. The band consists of a succession of similar vases, each containing a large vine leaf ranged on either side of a long panel with three discs.

From Akhmîm. 4th—5th century.

PLATE XIII.

Size, 27 in. by 4 in. ; diam. of roundel, $3\frac{1}{2}$ in. ; W. of band, $\frac{3}{4}$ in. Acquired in 1886.

257. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Row of gadrooned two-handled vases, each containing two leaves. Border of inverted scallops.

From Akhmîm. 4th—5th century.

Size, $5\frac{1}{2}$ in. square. Acquired in 1886.

258. PORTION OF A LINEN CLOTH, WITH TWO PARALLEL BANDS, tapestry-woven in purple wool and undyed linen thread. Each contains leaf-ornament within compartments formed by interlaced stems, the intervening spaces being filled with small berries (?).

From Akhmîm. 3rd—4th century.

Size, 17 in. by 11 in. ; W. of each band, 2 in. Acquired in 1886.

259. PORTION OF A BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Interlaced stem with conventional leaf ornament.

From Akhmîm. 3rd—4th century.

Size, 12 in. by 6 in. ; W. of band, $1\frac{1}{2}$ in. Acquired in 1886.

260. PENDENT ORNAMENT, FORMERLY ATTACHED TO A PANEL ON A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread, in the form of a slender leafy stem terminating in a heart-shaped device.

From Akhmîm. 3rd—4th century.

Size, 9 in. by 4 in. Acquired in 1886.

261. PENDENT ORNAMENT, FORMERLY ATTACHED TO A PANEL ON A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread; of pointed oval form, attached to a straight stem and filled with a vine-leaf.

From Akhmîm. 3rd—4th century.

Size, 4½ in. by 2½ in. Acquired in 1886.

262. END OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Conventional ornament within pointed oval compartments

From Akhmîm. 3rd—4th century.

Size, 5 in. by 3 in. Given by the Rev. Greville J. Chester in 1888.

Cf. tunic No. 1.

263. PENDENT ORNAMENT FOR THE SHOULDER-BAND OF A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A plant within a leaf-shaped panel.

From Hawârah 4th or 5th century.

Size, 7 in. by 3 in. Given by Percy E. Newberry, Esq., in 1889.

264. END OF A SHOULDER-BAND FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A wavy vine-stem with leaf-shaped pendent ornament.

From Hawârah. 4th or 5th century.

Size, 5½ in. by 2 in. Given by Percy E. Newberry, Esq., in 1889.

265. DOUBLE BAND FROM THE CUFF OF A LINEN TUNIC, tapestry-woven in coloured wools and undyed linen thread. Each band is

filled with a row of heart-shaped and floral devices in blue, red, and light-brown on a deep purple ground. There are borders of running-wave ornament.

From Akhmîm. 4th—5th century.

Size, 11 in. by 5½ in. ; W. of each band, 1½ in. Acquired in 1888.

266. BAND FROM A LINEN CLOTH, tapestry-woven in coloured wools and undyed linen thread. Three stripes of guilloche ornament in outline on a dark purple ground, separated by two yellow stripes with a row of heart-shaped devices in red.

From Akhmîm. 4th—5th century.

Size, 18½ in. by 6 in. Acquired in 1889.

267. LOWER PART OF A LINEN TUNIC, with two tapestry-woven roundels in purple wool and undyed linen thread. Pattern of vine-leaves and circles ; border of discs.

From Akhmîm. 4th—5th century.

Size, 2 ft. 7 in. by 18 in. ; diam. of roundels, 4 in. Acquired in 1889.

268. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple and yellow wools and undyed linen thread. Symmetrical arrangement of leafy stems. Two borders of interlacings, and an outer border of crested ornament.

From Akhmîm. 4th—5th century.

PLATE II.

Size, 11½ in. by 10½ in. ; panel, 6 in. square. Acquired in 1888.

269. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple and yellow wools and undyed linen thread. A leaf within a circle enclosed by interlaced ornament within a star-shaped compartment. Outside this are leafy stems ; two borders of interlacings, and outer border of crested ornament.

From Akhmîm. 4th—5th century

Panel, 8 in. square. Acquired in 1889.

270. ROUNDEL FROM A LINEN TUNIC, tapestry woven in purple wool and undyed linen thread. Interlaced ornament within a star form. Border of running-wave ornament turned inwards.

From Akhmîm. 4th century.

Diam. of roundel, $4\frac{1}{2}$ in. Acquired in 1886.

271. FRAGMENT OF A LINEN TUNIC, WITH A ROUNDEL FOR THE SHOULDER, AND PORTION OF A SHOULDER-BAND; tapestry-woven in purple wool and undyed linen thread. The roundel has interlacings enclosing leaves; the band contains a wavy foliated stem.

From Akhmîm. 4th—5th century.

Size, 5 in. by 5 in. Acquired in 1888.

272. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Symmetrical pattern of vine-stems branching from the middle.

From Akhmîm. 4th—5th century

Panel, 3 in. square. Acquired in 1887.

273. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple and yellow wools and undyed linen thread. A two-handled gadrooned vase within a circle having leaves in the spandrels. Broken border of discs and continuous outer border of guilloche ornament.

From Akhmîm. 4th—5th century.

Size, 6 in. by 5 in.; panel, $3\frac{1}{4}$ in. square. Acquired in 1886.

274. PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Leaf-shaped, enclosing a plant form; border of cresting.

From Akhmîm. 4th—5th century.

Size, $6\frac{1}{2}$ in. by $4\frac{3}{4}$ in. Given by the Rev. Greville J. Chester in 1888.

275. ROUNDEL FROM A LINEN TUNIC, faced with short loops; tapestry-woven in purple wool and undyed linen thread.

Interlaced ornament; border of scrolls and discs, and outer border of running-wave ornament.

From Akhmîm. 5th century.

Size, 5 in. by $4\frac{1}{2}$ in. Acquired in 1886.

276. ROUNDEL FROM A LINEN TUNIC, tapestry woven in purple wool and undyed linen thread. Interlaced ornament. Inner border of circles, and outer crested border of vine-leaves.

From Akhmîm. 4th—5th century.

Diam. of roundel, 6 in. Acquired in 1886.

277. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A close pattern of interlacings enclosing small rosettes; there is a narrow border consisting of two interlaced bands, and the square is edged with a row of vine-leaves.

Site unrecorded. 4th or 5th century.

PLATE XXX.

Size, $7\frac{1}{4}$ in. by $7\frac{3}{4}$ in. Given by Major R. G. Gayer-Anderson, in 1917.

278. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Cross-shaped device surrounded by leafy stems.

From Akhmîm. 4th—5th century.

PLATE XXXI.

Panel, $3\frac{1}{2}$ in. square. Acquired in 1888.

279. SMALL ROUNDEL, FROM A LINEN CLOTH, faced with short loops, tapestry-woven in purple wool and undyed linen threads. The roundel is filled with interlaced ornament, and has a border of discs.

From Akhmîm. 3rd—4th century.

Diam. of roundel, 2 in. Acquired in 1888.

280. POINTED OVAL PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Filled with a vine.

From Akhmîm. 4th—5th century.

Size, 9 in. by 6 in. Acquired in 1888.

281. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Four gadrooned two-handled vases, with leafy stems converging towards the centre. Border of similar vases alternating with baskets each containing two leaves. Site unrecorded. 4th—5th century.

Panel, $10\frac{1}{2}$ in. square. Acquired in 1891.

282. SQUARE PANEL FROM A WOOLLEN TUNIC, tapestry-woven in purple wool and undyed linen thread. A lozenge-diaper fills both the middle and border.

From Akhmîm. 3rd—4th century.

Size, 5 in. by $4\frac{1}{2}$ in. Acquired in 1889.

283. SQUARE PANEL FROM A FINE LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Two flattened interlaced ovals within a border of guilloche ornament. Outer border of inverted scallops with leaves at the corners.

From Akhmîm. 3rd—4th century.

Size, 6 in. by 4 in. Acquired in 1888.

284. SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Divided into nine panels, five enclosing diaper patterns and four with leaf-ornament; quatre-foils are placed at intervals on the intervening bands where the corners meet.

From Akhmîm. 5th century.

Panel, 6 in. square. Acquired in 1886.

285. FRAGMENT OF A PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools and undyed linen thread. Pattern of circles formed by interlacing bands; the sole remaining circle encloses a rose-stem.

From Akhmîm. 5th century.

Size, 6 in. by 4 in. Acquired in 1888.

286. ORNAMENT FROM A LINEN CLOTH, tapestry-woven in red and green wools and undyed linen thread. A four-petalled rose.

From Akhmîm. 5th century.

Diam. 3 in. Acquired in 1886.

287. TAPESTRY FRAGMENT, woven in coloured wools on linen warps. A green wavy stem with red roses and interlaced ornament on one side on a purple ground.

From Akhmîm. 5th century.

Size, 6 in. by $3\frac{1}{2}$ in. ; diam. of roses, $1\frac{1}{2}$ in. Acquired in 1889.

288. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools. In the middle is a basket of fruit in colours on a purple ground. Border of red roses on a white ground.

Site unrecorded. 5th century.

Panel, $7\frac{1}{2}$ in. square. Given by Robert Taylor, Esq., in 1900.

289. SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools and undyed linen thread. In the middle four circles, formed by interlacing bands and enclosing baskets of fruit. Border of interlacings enclosing rosettes. The ground of the panel is white.

From Akhmîm. 5th century.

Panel, $8\frac{1}{2}$ in. square. Acquired in 1889.

290. PORTION OF A SQUARE PANEL FROM A LINEN TUNIC, tapestry-woven in red, pink, and green wools and undyed linen thread. Four gadrooned two-handled vases containing vine-stems converging towards the centre. Border of similar vases and baskets alternating, each with two leaves.

From Akhmîm. 4th—5th century.

Size, $6\frac{1}{2}$ in. by 6 in. Acquired in 1886.

291. STAR-SHAPED PANEL FROM A LINEN CLOTH, tapestry-woven in coloured wools and undyed linen thread. Four linked circles,

two enclosing baskets containing roses, and two enclosing plants; foliage in the intervening spaces. Square guilloche border, with foliations in the projecting points.

From Akhmîm. 4th—5th century.

Size, 12 in. by 9 in. Acquired in 1886.

292. SQUARE PANEL FROM A LINEN TUNIC, faced with short loops, tapestry-woven in purple wool and undyed linen thread. A vase with leafy stems within a circle; border of discs and foliated devices, and outer scalloped border.

From Akhmîm. 5th century.

Size, 7 in. by 7 in.; panel, $4\frac{1}{2}$ in. square. Acquired in 1886.

293. PORTION OF A SQUARE PANEL FROM A LINEN CLOTH, tapestry-woven in purple wool and undyed linen thread. Fret-pattern enclosing quatrefoil blossoms. Border of waved stem and leaf-ornament.

From Akhmîm. 3rd—4th century.

Size, 10 in. by 8 in. Acquired in 1888.

294. TWO SQUARE PANELS FROM A LINEN TUNIC, tapestry-woven in purple wool and undyed linen thread. Each has a central circular device within a square surrounded by eight circles, each containing a leaf. Border of crested ornament.

From Akhmîm. 5th century.

Size, 15 in. by 5 in.; panels, each 4 in. square. Acquired in 1886.

295. PORTION OF A BAND FROM A LINEN CLOTH, tapestry-woven in coloured wools and undyed linen thread. A wavy stem with fruit, flowers, and leaves on a dark-blue ground.

From Akhmîm. 5th century.

Size, 20 in. by 3 in. Acquired in 1888.

296. FRAGMENT OF TAPESTRY, woven in coloured wools and linen thread on linen warps. Portion of the leafy branches of a tree.

Site unrecorded. 5th century.

Size, 10 in. by 6½ in. Given by Robert Taylor, Esq., in 1900.

297. LEAF-SHAPED ORNAMENT FROM A LINEN CLOTH, tapestry-woven in coloured wools and undyed linen thread. In the middle a plant on a dark-blue ground with a succession of plain borders in dark and light green, yellow and red.

From Akhmîm. 5th century.

Size, 11 in. by 10 in. Acquired in 1886.

298. PORTION OF A PANEL OF TAPESTRY, woven in coloured wools and undyed linen thread. The stems of a fruit-tree in natural colours on a linen ground.

Site unrecorded. 5th century.

Size, 13 in. by 11 in. Acquired in 1891.

299. TWO SQUARE PANELS FROM A LINEN TUNIC (?), each embroidered in purple wool and undyed linen thread, with a gadrooned two-handled vase in which are two foliated stems.

From Akhmîm. 4th—5th century.

PLATE XV.

Panels, each 2 in. square. Acquired in 1888.

LIST OF USEFUL BOOKS ON TEXTILES FROM EGYPT IN THE LIBRARY OF THE MUSEUM.

(i) *Monographs*

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- BRINCKMANN, C. Die Behandlung koptischer Stoffe im Kaiser Friedrich-Museum. (In *MUSEUMSKUNDE*, II., 150.) Berlin, 1906.
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- GRUENEISEN, W. DE. Lenzuoli e tessuti egiziani nei primi secoli dell 'E.V. considerati nel rispetto iconografico e simbolico. Illus. (9 by 6.) (From *Bullettino della Soc. Filologica Romana*, X.) Rome, 1907.
- HOOPER, L. The technique of Greek and Roman weaving. Process illus. (In *BURLINGTON MAGAZINE*, XVI., p. 276.) London, 1910-11.
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(ii) *Textile Finds.*

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(iii) *Collections.*

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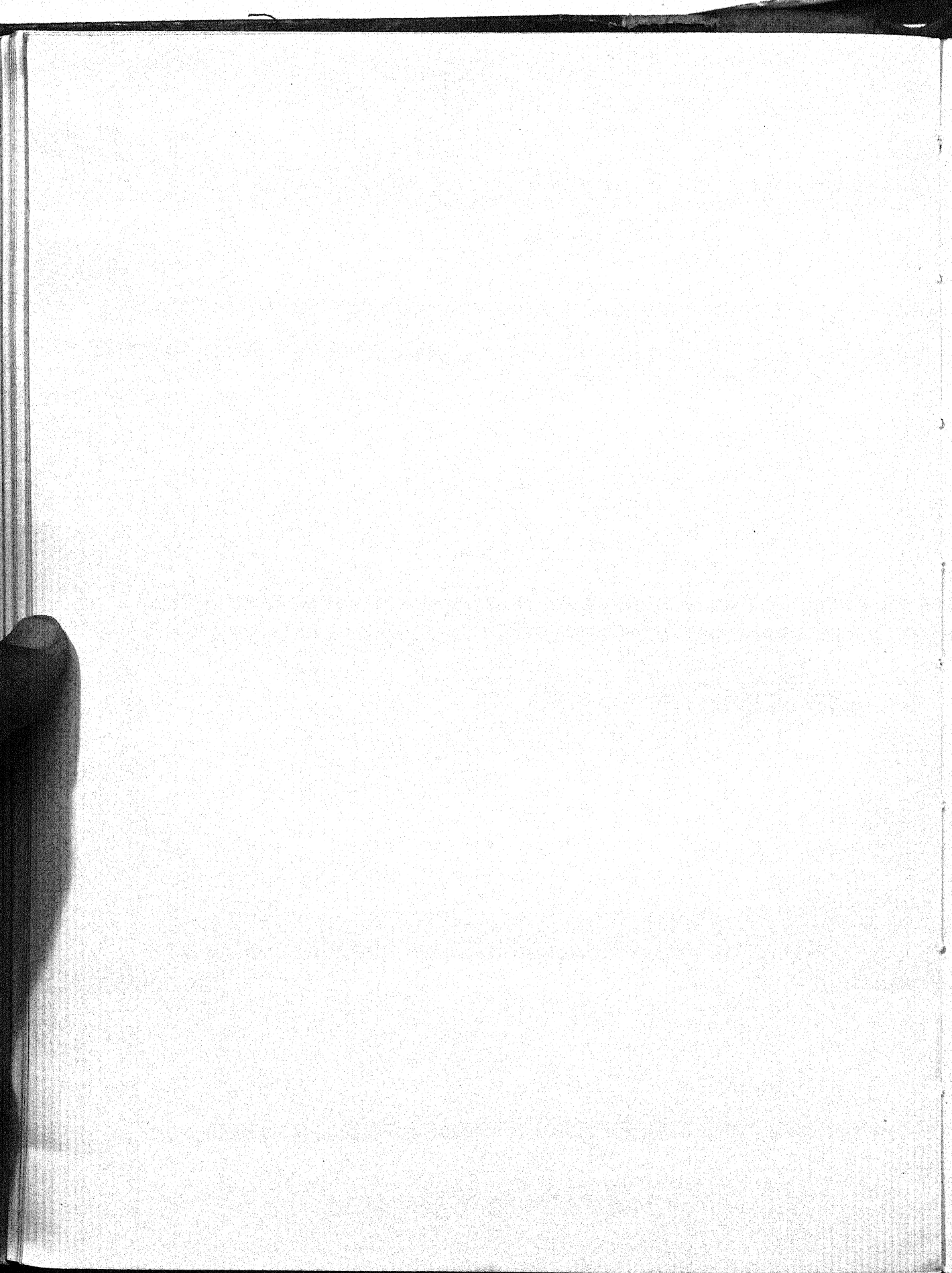
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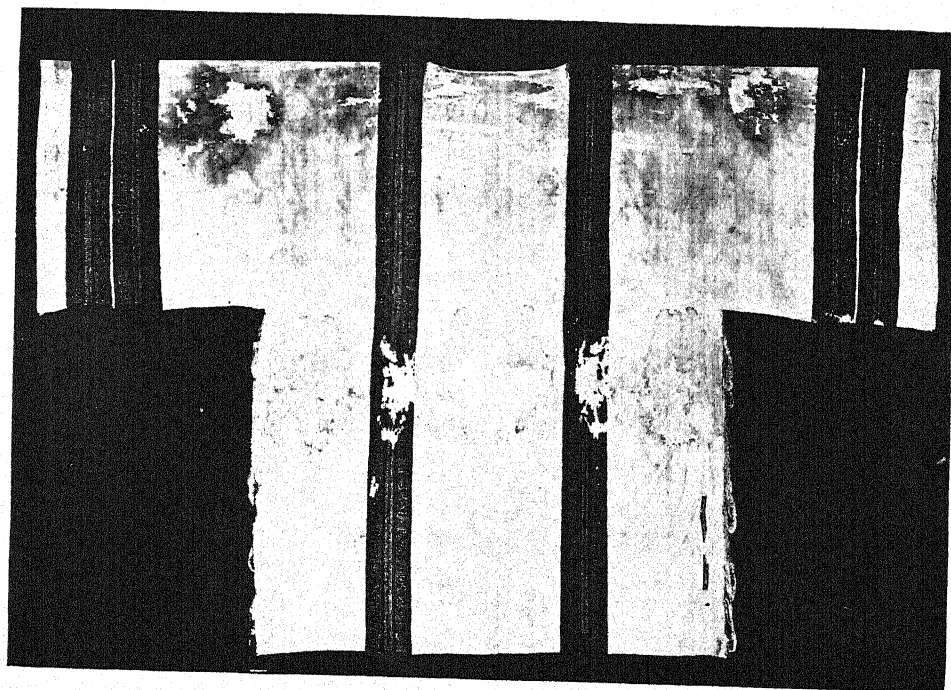
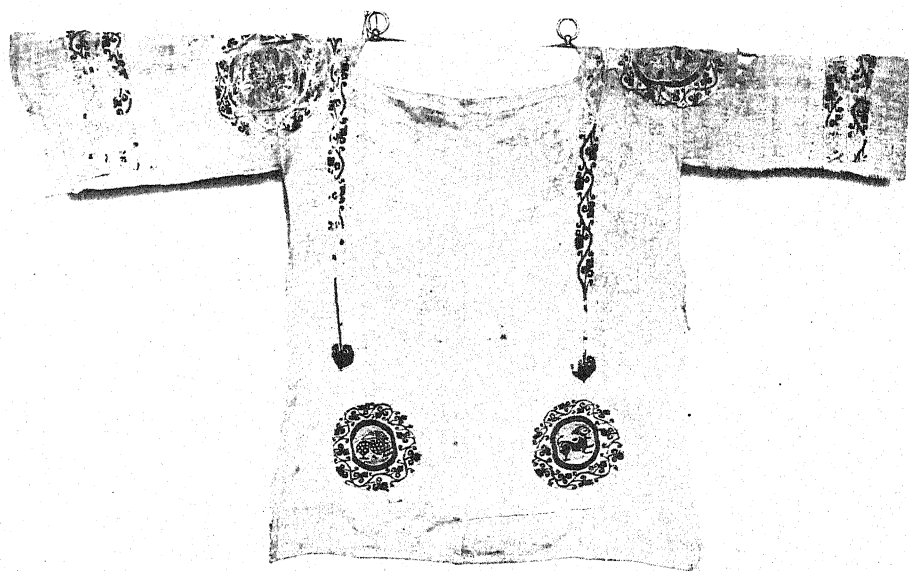
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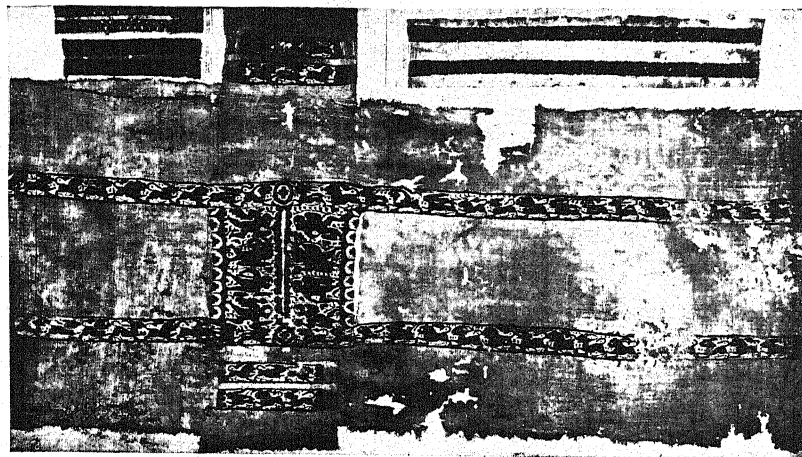
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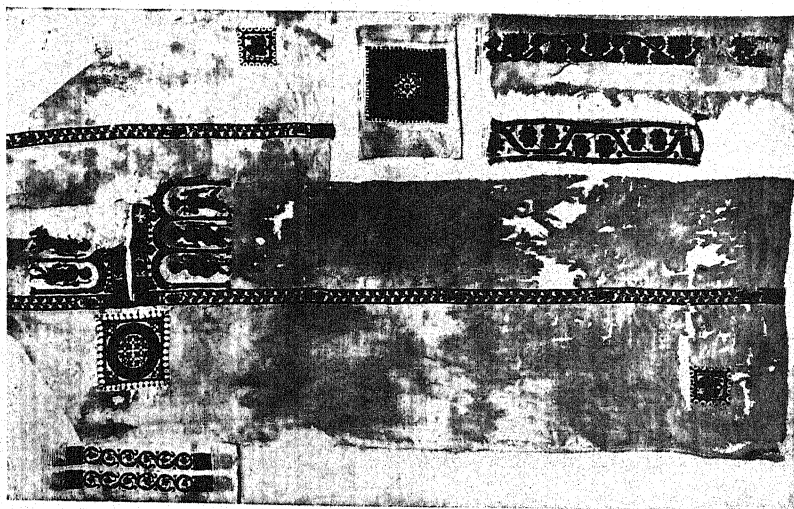


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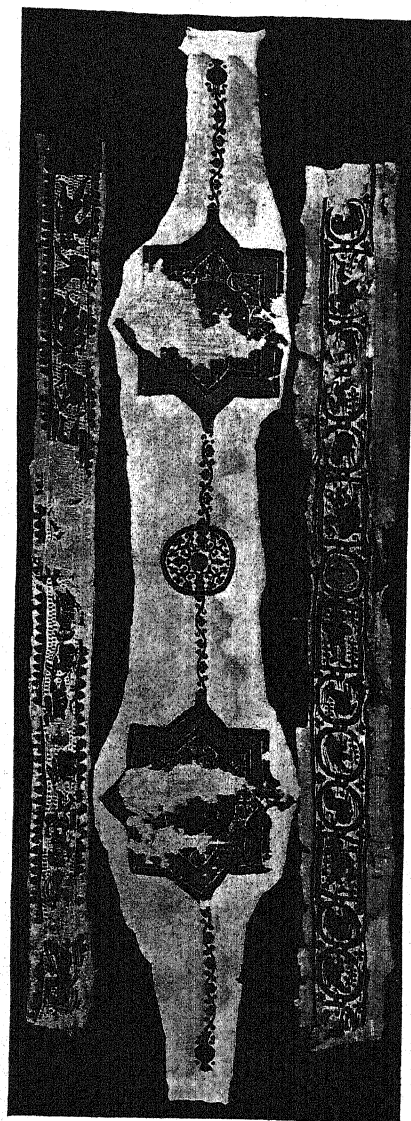
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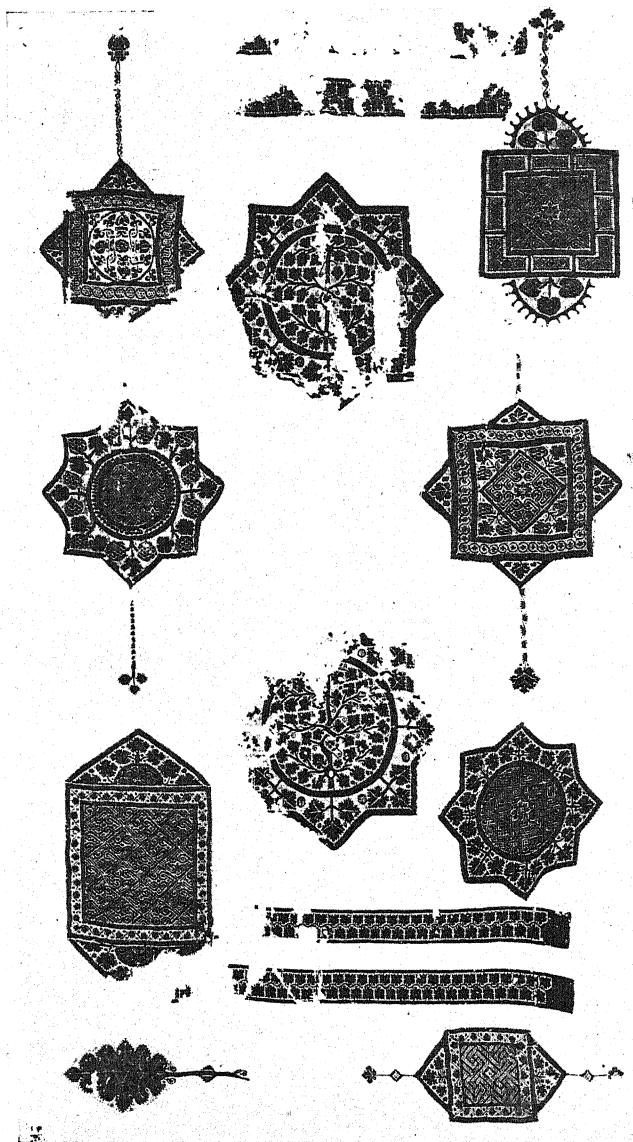


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13. Cloth with two tapestry-woven star-shaped panels and bands.

203, 204. Tapestry-woven star-shaped panels.

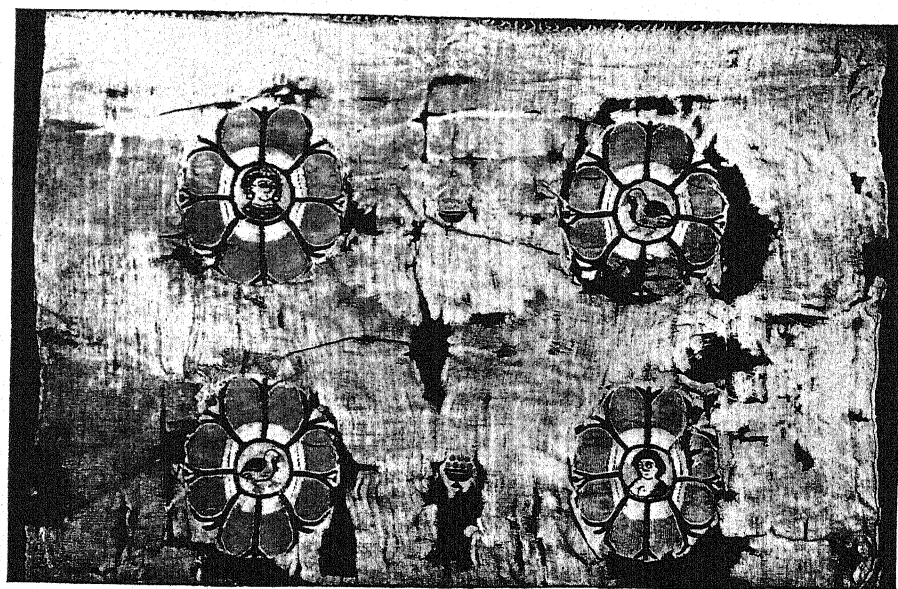
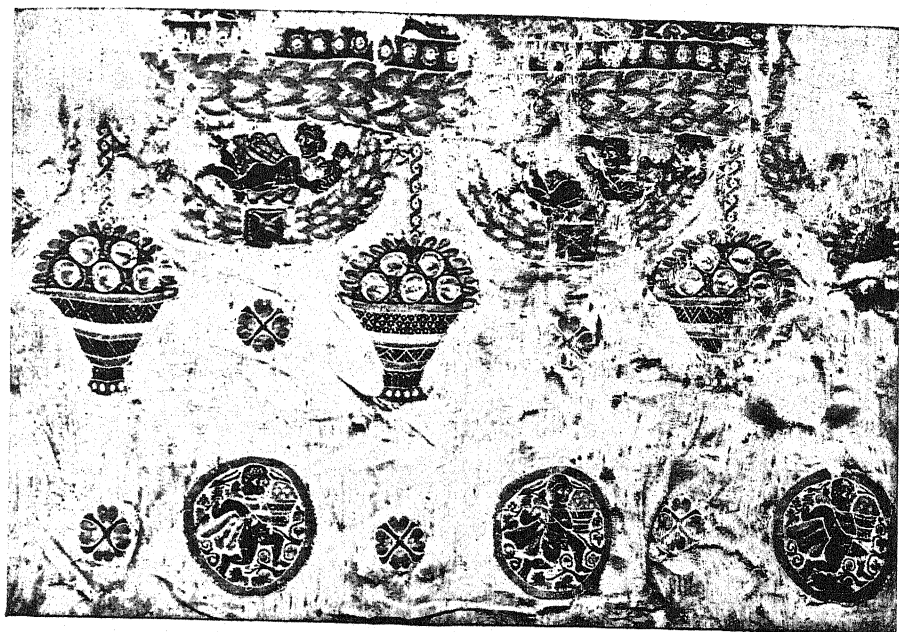
205. Tapestry-woven panel.

210. Tapestry-woven oval panel.

206. Tapestry-woven panel.

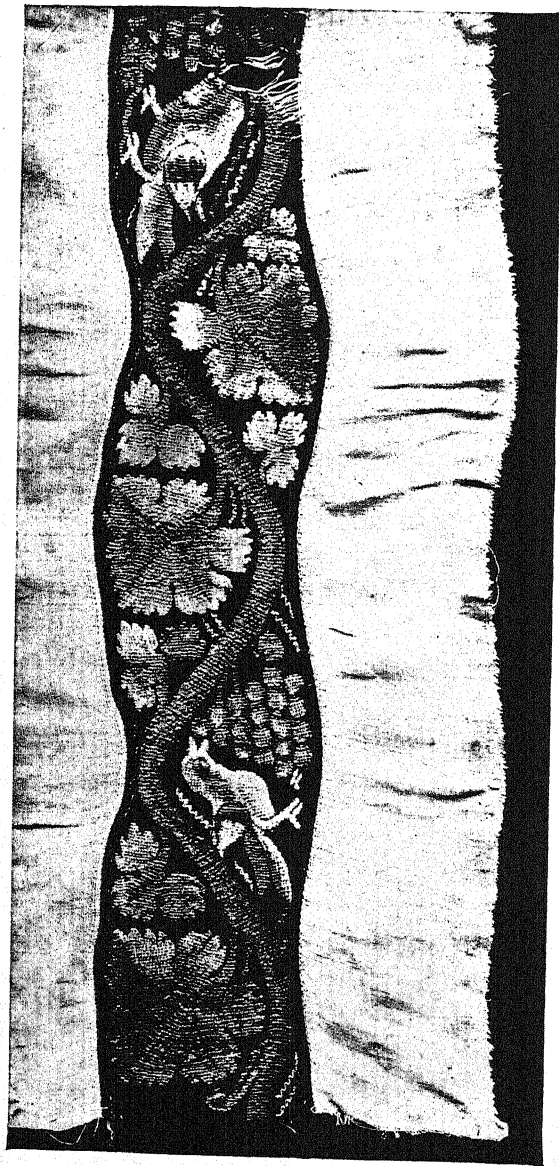
207, 208. Tapestry-woven star-shaped panels.

209. Tapestry-woven panel.



19, 61. Cloths with tapestry-woven ornaments.

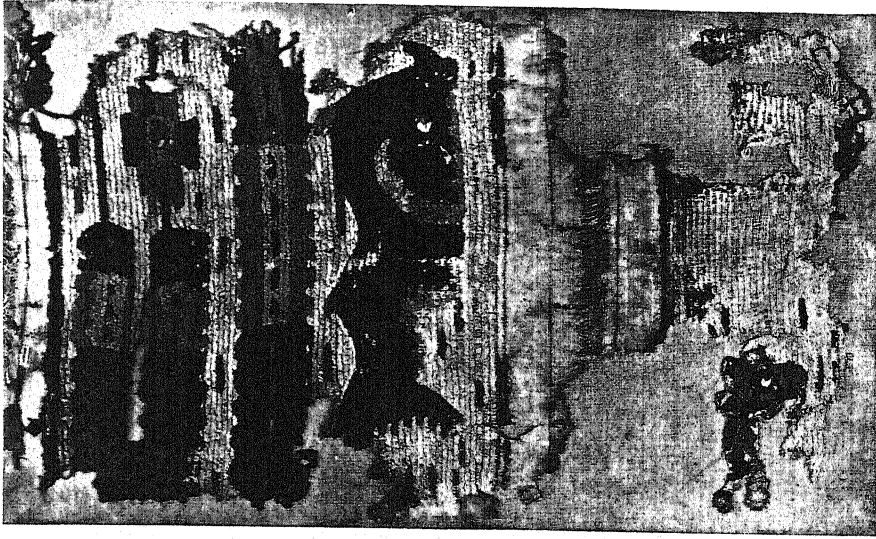
PLATE VI.



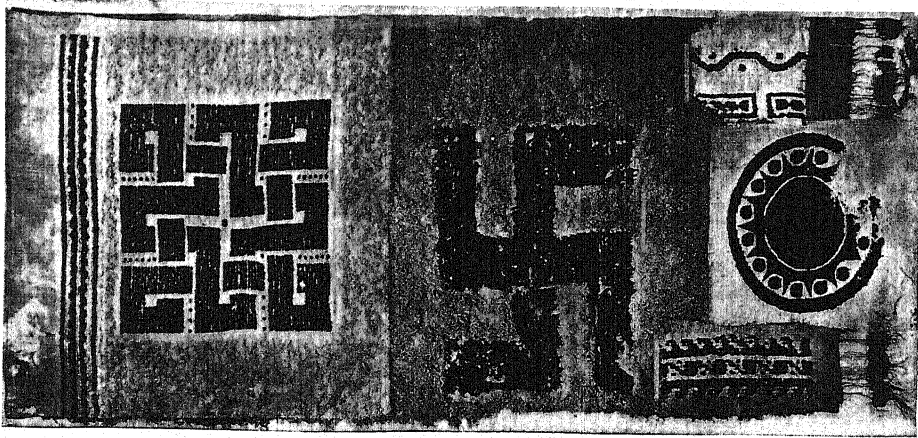
20. Tapestry-woven cloth.

21 (part). Cloth with tapestry-woven bands.

PLATE VII.

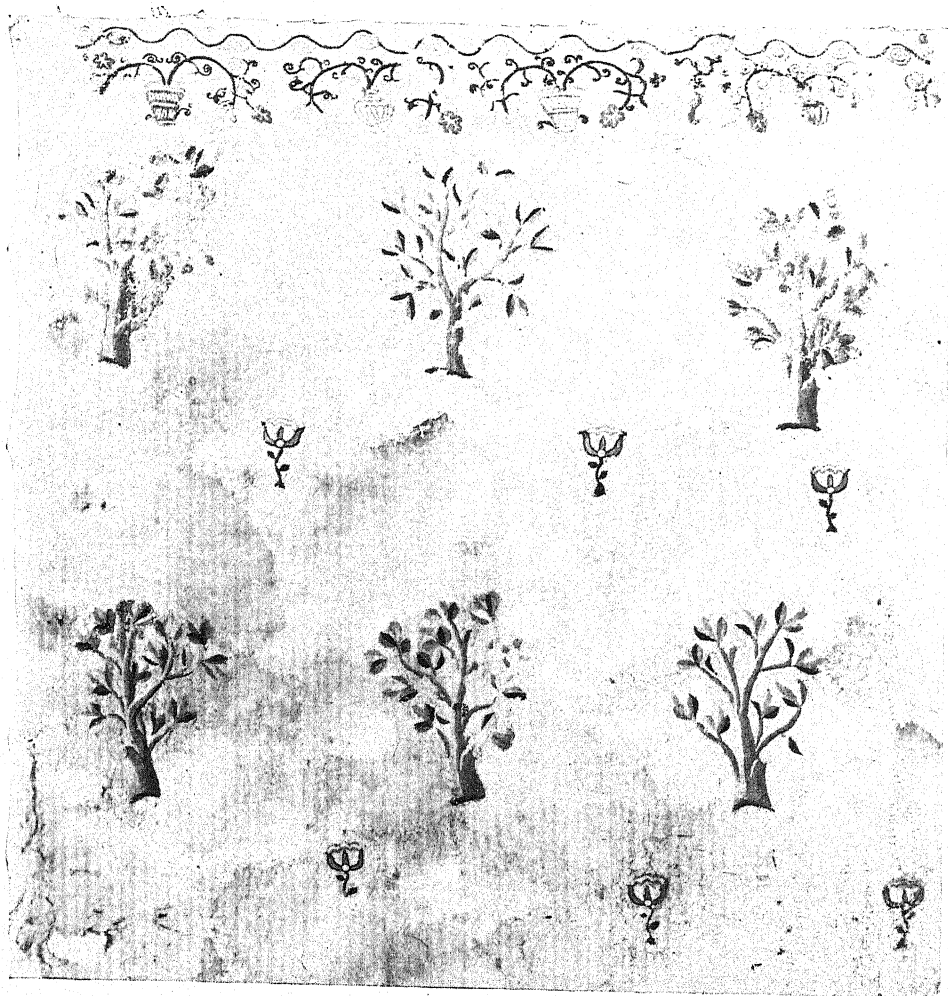


18. Fragment of a cloth of looped weaving.



10, 9, 34, 33, 35. Ornaments from cloths of looped weaving.

PLATE VIII.



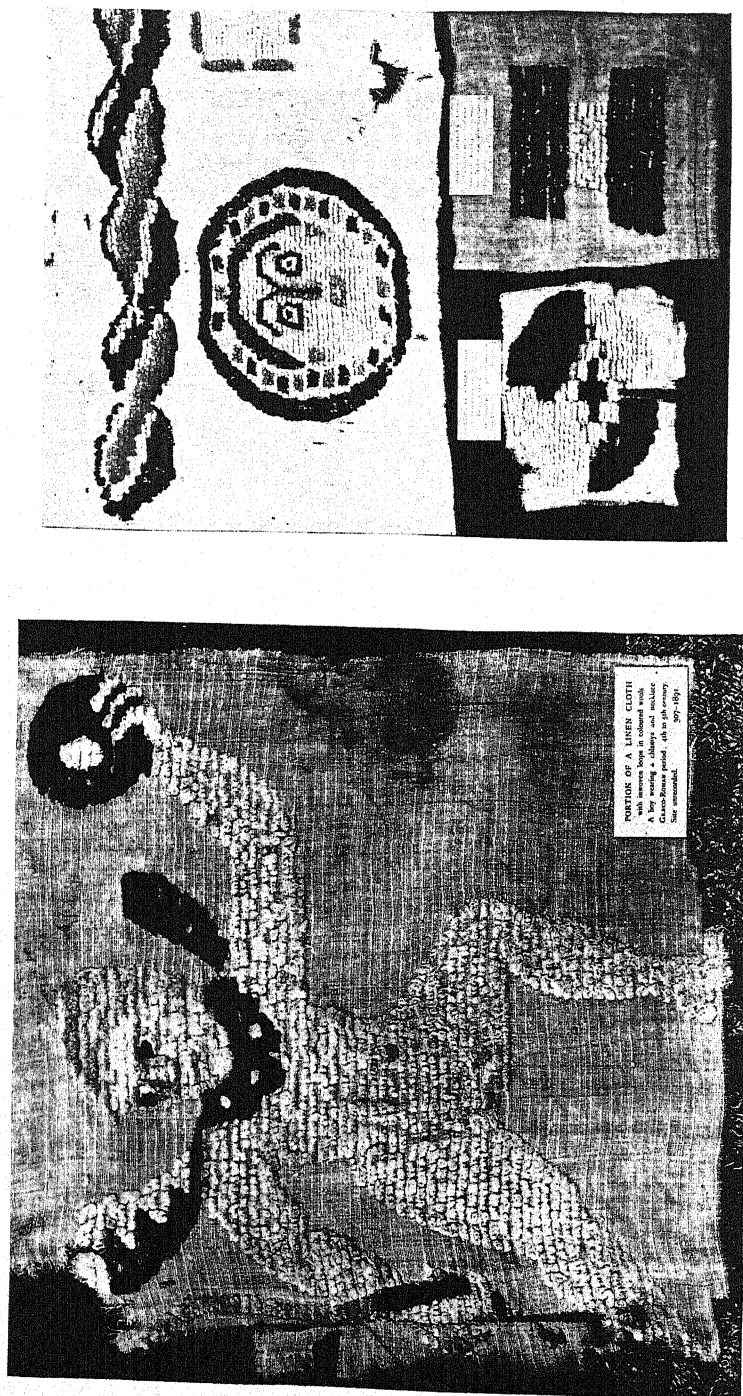
22. Embroidered cloth.

PLATE IX.



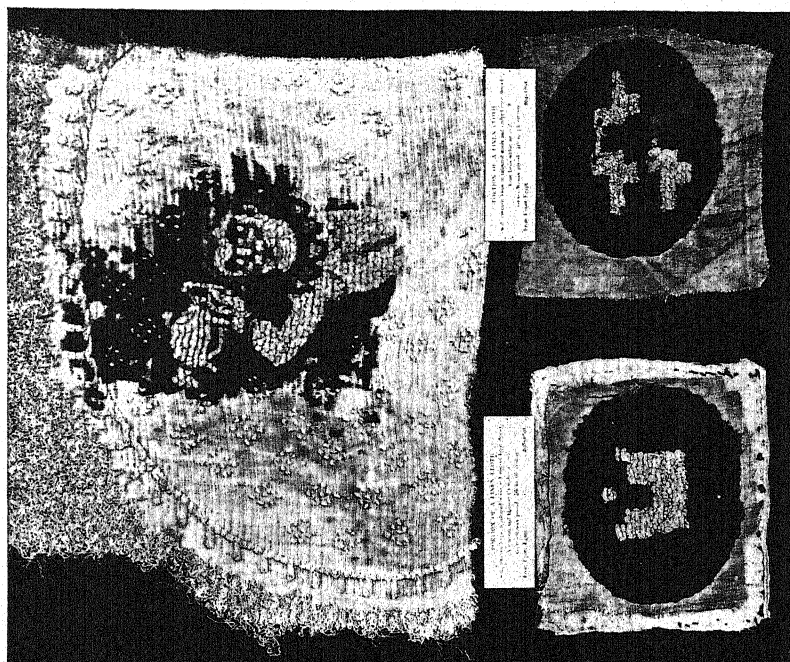
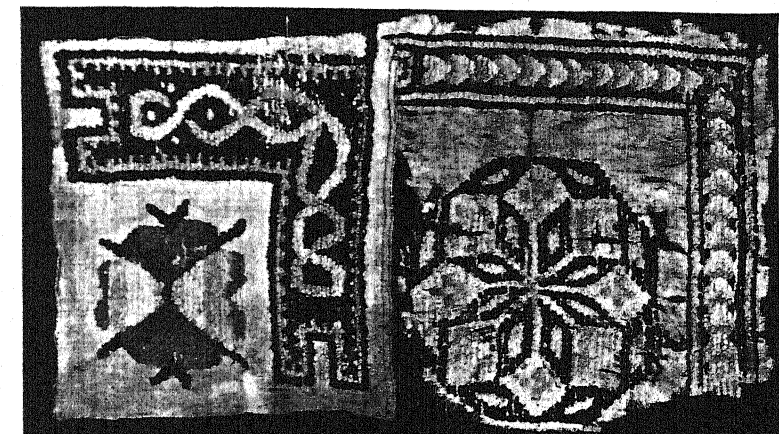
22 (detail). Border of embroidered cloth.

PLATE X.



26, 27. Fragments of cloths of looped weaving.
 38, 39. Ornaments from cloths of looped weaving.

PLATE XI.

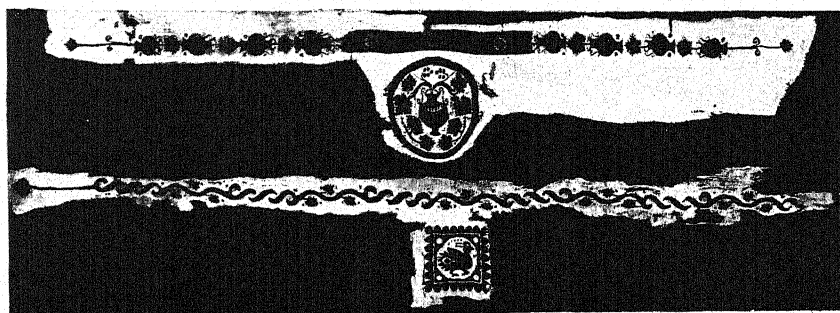
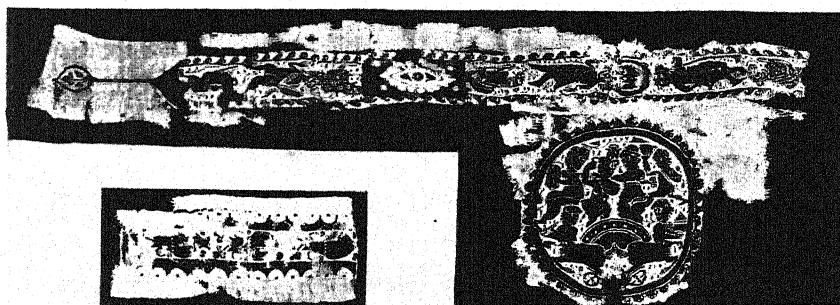


23, 30, 28, 29, 36. Fragments of cloths of looped weaving.

PLATE XII.



48, 43, 41, 47 (part), 51. Tapestry-woven panels.

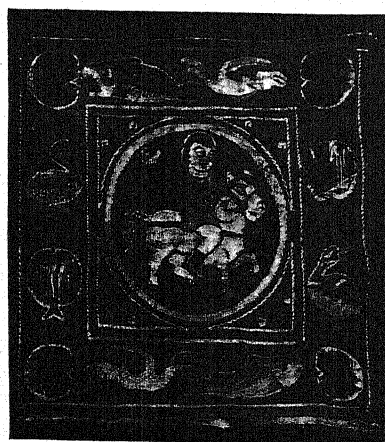
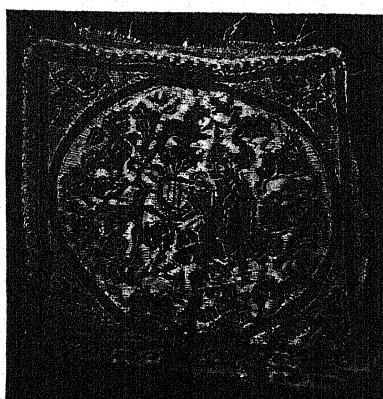
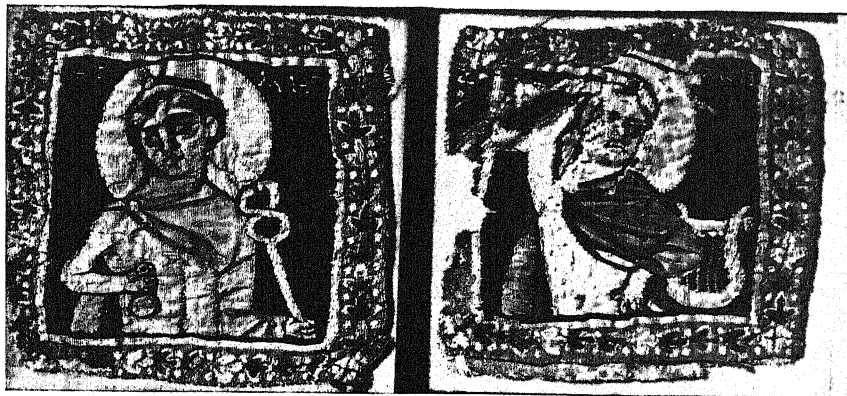


50. Tapestry-woven ornament.

255. Fragment of tapestry-woven shoulder-bands.

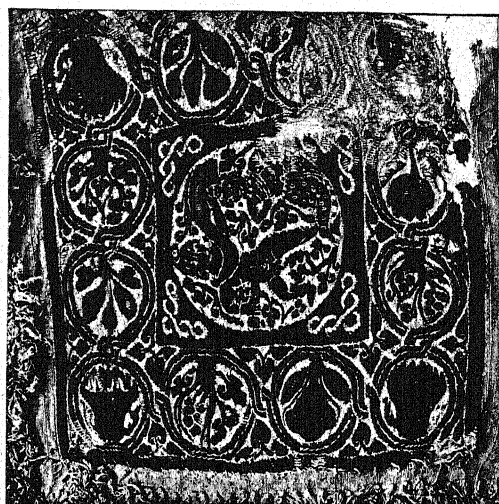
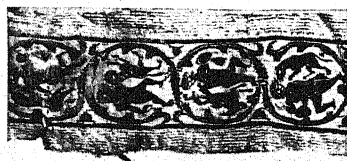
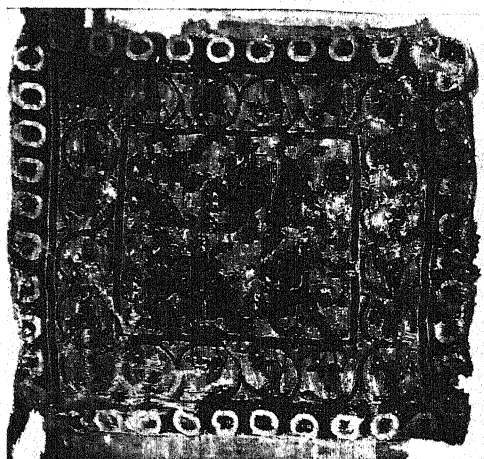
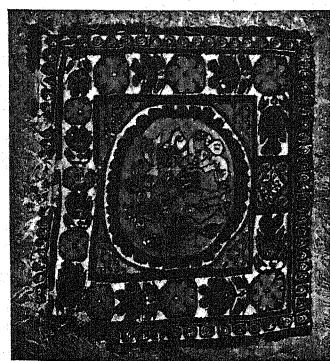
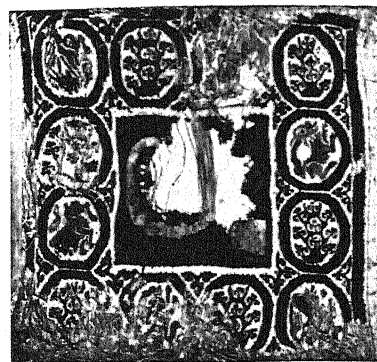
46, 256, 163. Tapestry-woven shoulder-bands with roundels or panel.

PLATE XIV.



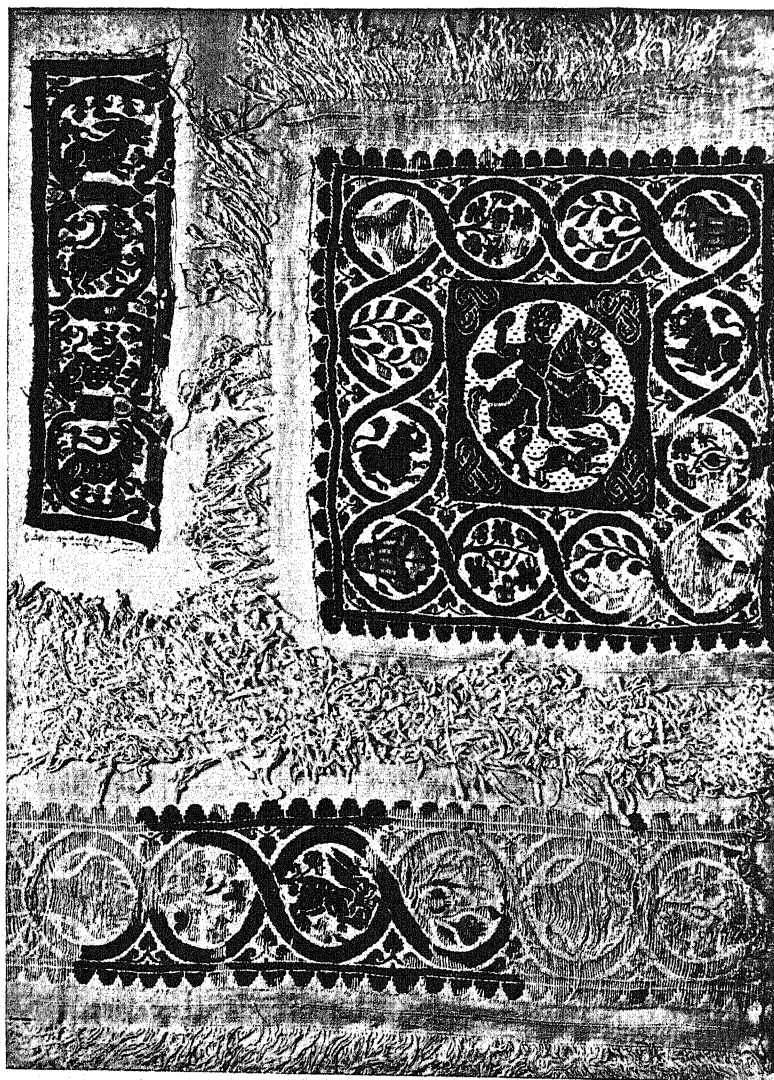
52, 53, 58, 59, 42, 62 (part). Tapestry-woven panels.

PLATE XV.



57. Tapestry-woven panel. 299 (part). Embroidered panel. 60. Tapestry-woven panel.
56. Tapestry-woven panel. 76. Tapestry-woven band. 63 (part). Tapestry-woven panel.

PLATE XVI.



150. Tapestry-woven border.
68. Cloth with tapestry-woven ornaments.

PLATE XVII.



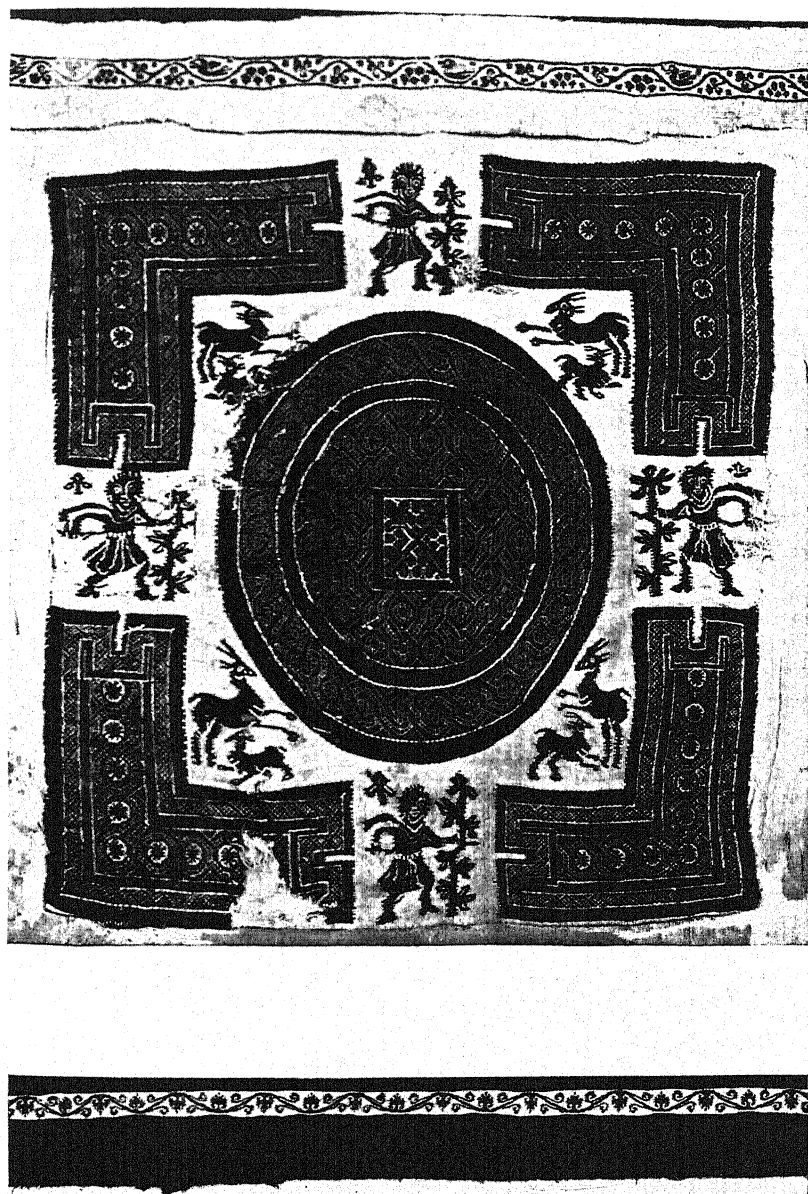
69, 70, 72, 71. Tapestry-woven panels.

PLATE XVIII.



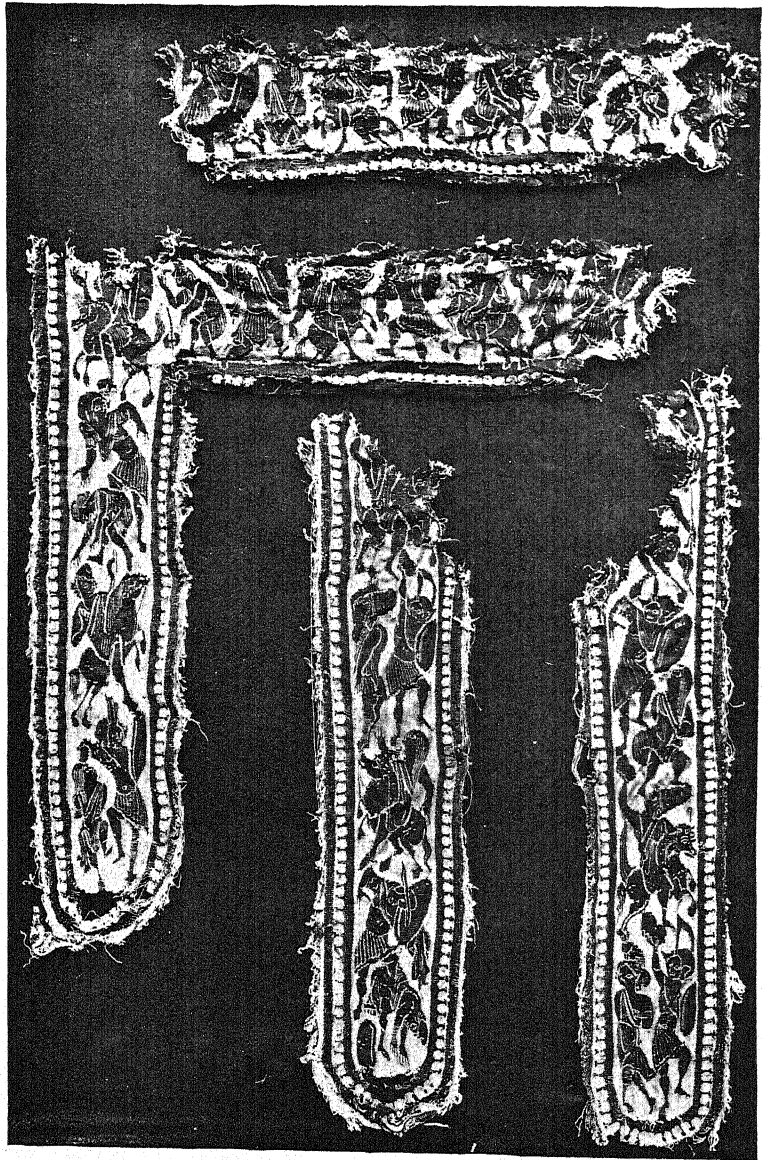
129. Tapestry-woven band.

74. Tapestry-woven panel.



165. Tapestry-woven band.
83. Tapestry-woven panel.
249. Tapestry-woven band.

PLATE XX.

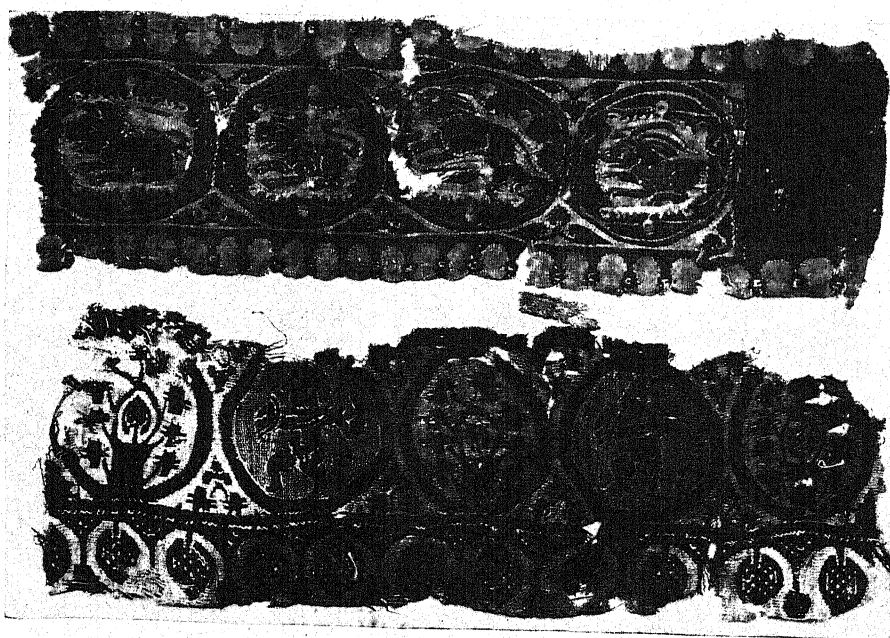


90. Tapestry-woven neck border and shoulder-bands.



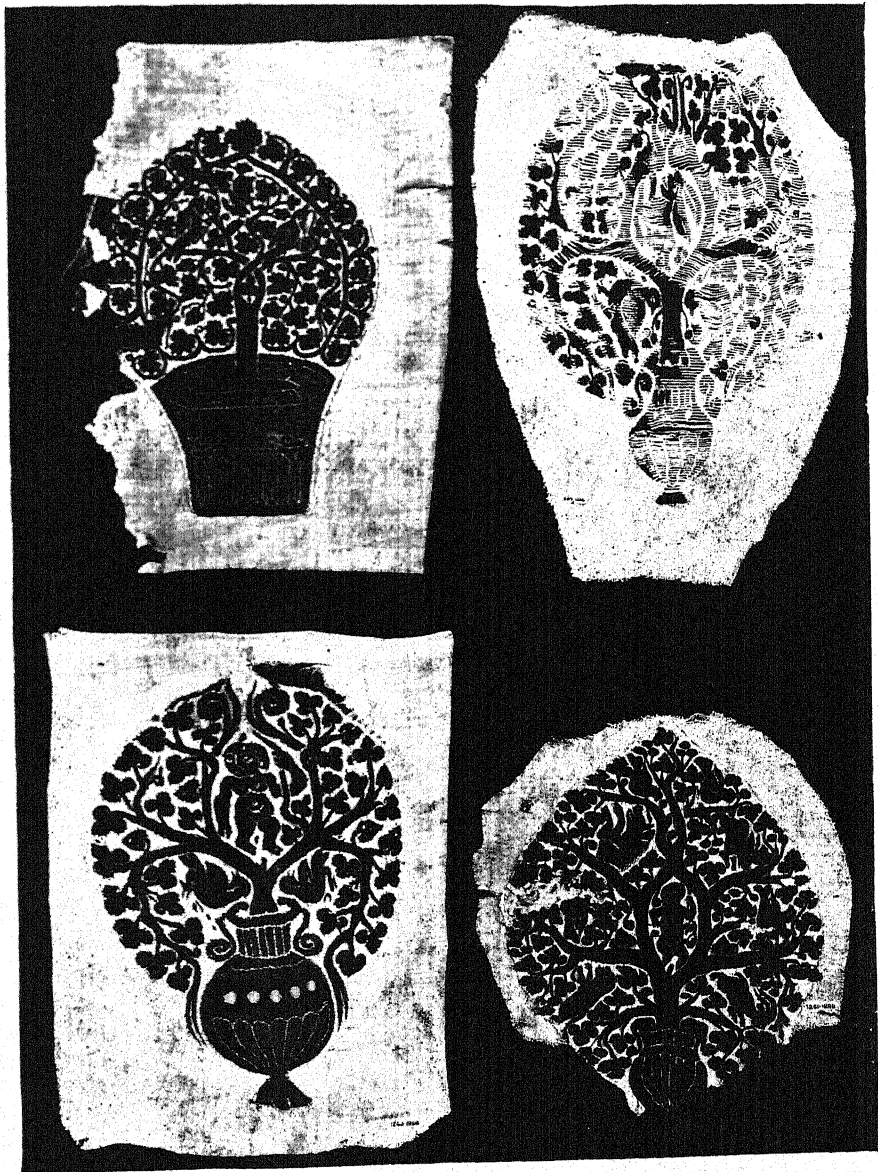
91. Tapestry-woven ornaments.
101. Four tapestry-woven bands.
102. Tapestry-woven band.

PLATE XXII.



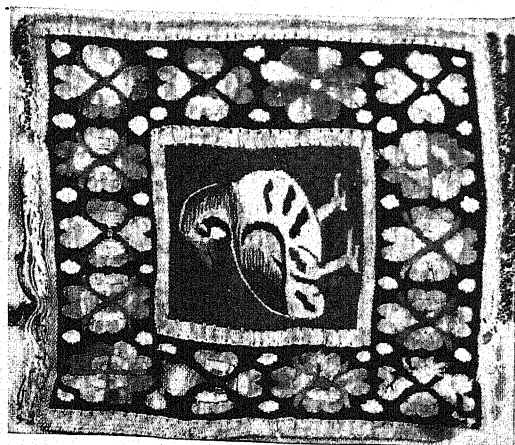
95 (detail). Tapestry-woven roundel. 96. Tapestry-woven panel.
144, 98. Tapestry-woven bands.

PLATE XXIII.



135, 136, 112, 111. Tapestry-woven panels.

PLATE XXIV.



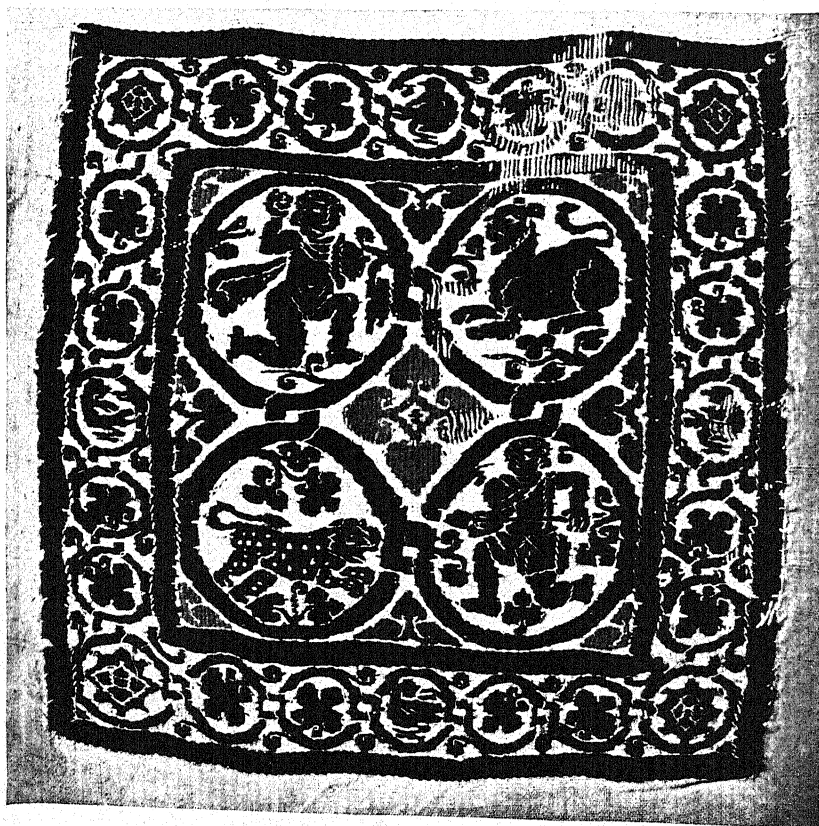
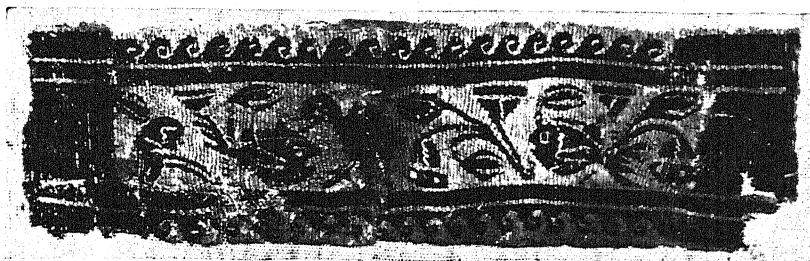
139, 138, 174, 172, 177. Tapestry-woven panels.
176. Tapestry-woven roundel and angular ornament.

PLATE XXV.



183. Tapestry-woven ornaments.
 162. Tapestry-woven medallion with gold thread.
 168, 151. Tapestry-woven panels.

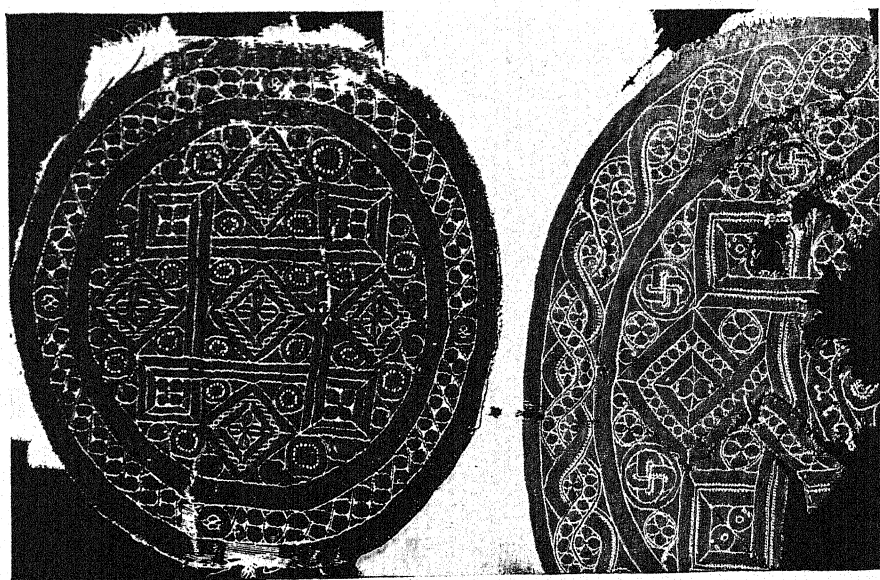
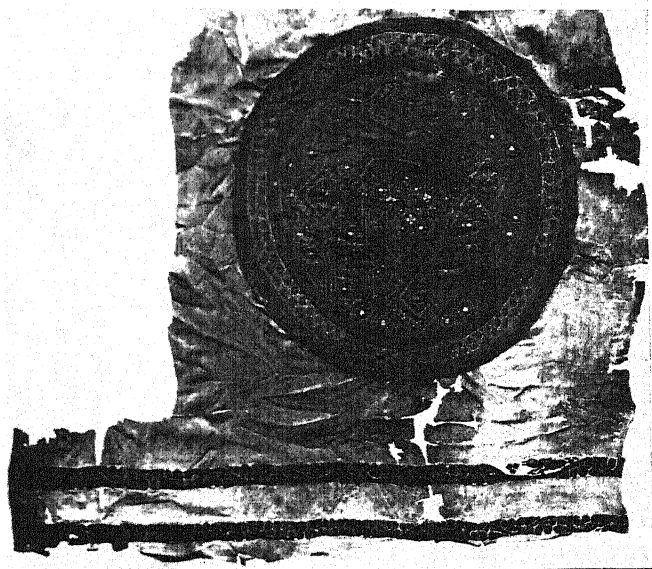
PLATE XXVI.



180. Tapestry-woven band.

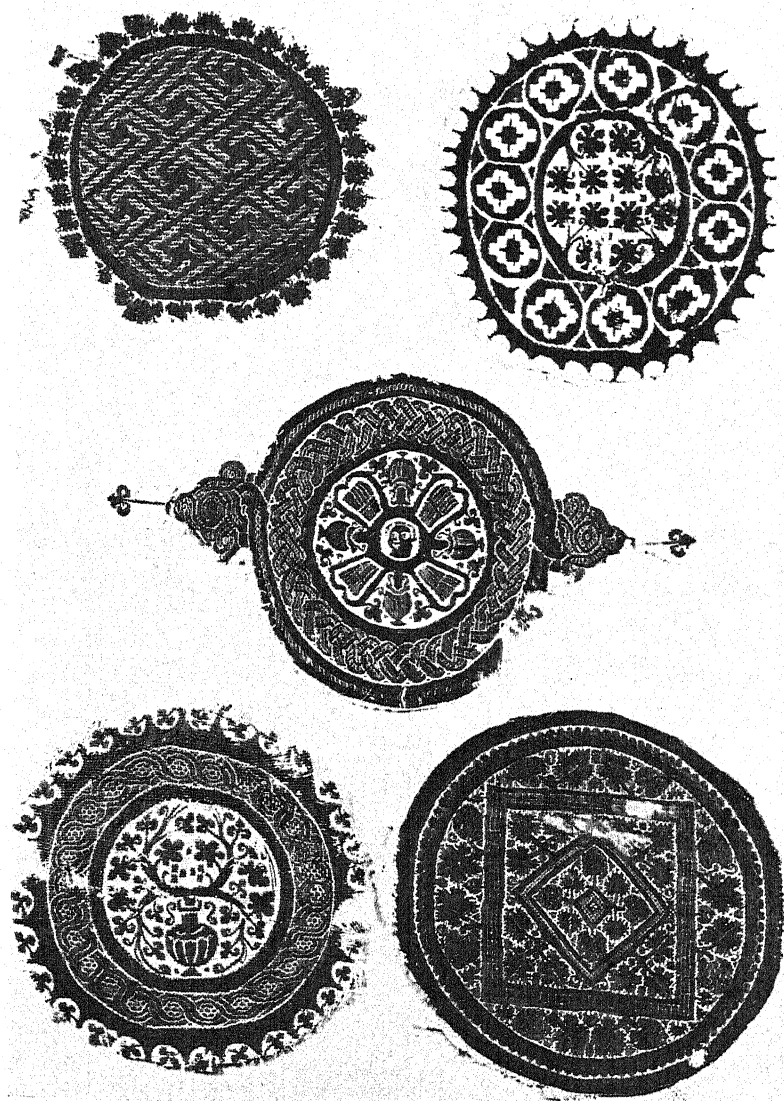
80. Tapestry-woven panel.

PLATE XXVII.



12. Tapestry-woven roundel and bands.
187, 188. Tapestry-woven roundels.

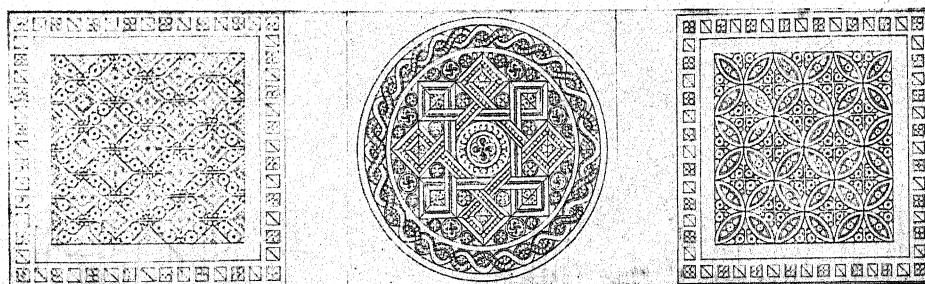
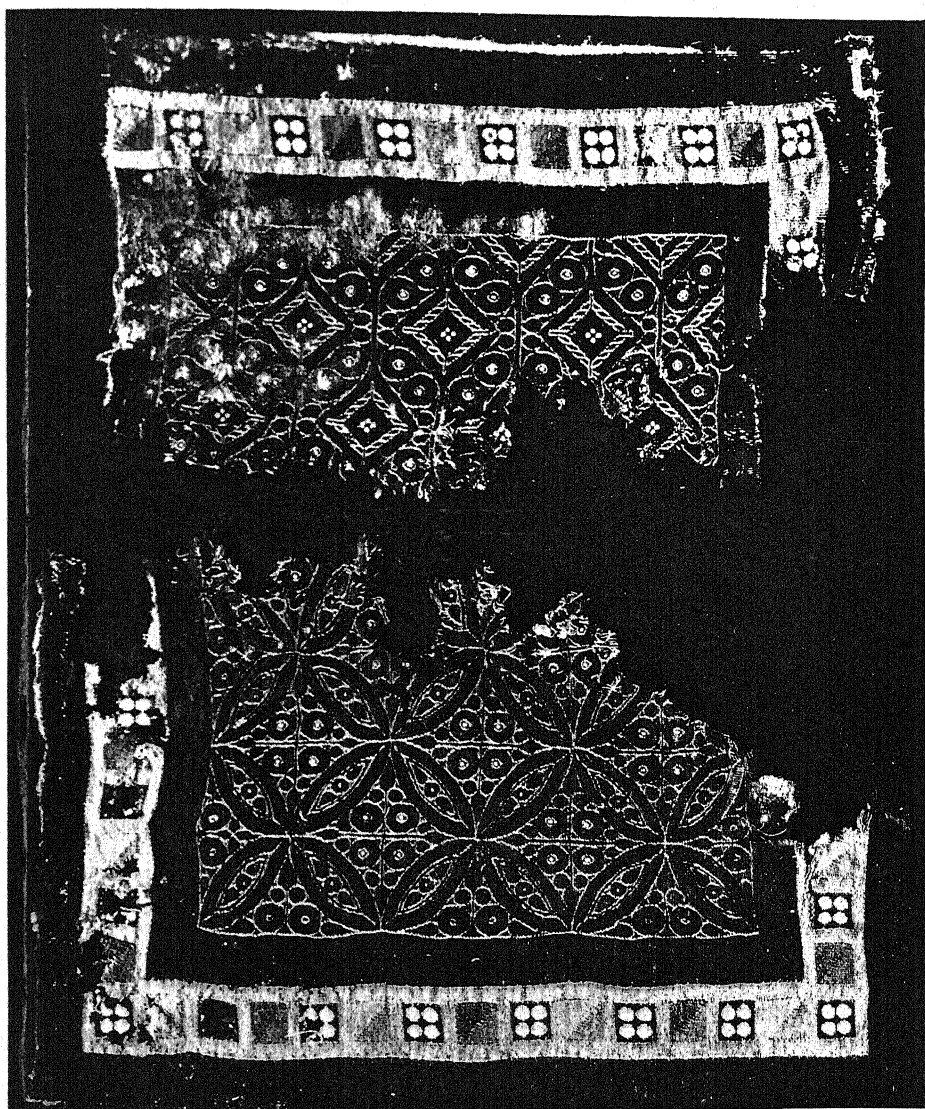
PLATE XXVIII.



193, 196. Tapestry-woven roundels.

123. Tapestry-woven panel.

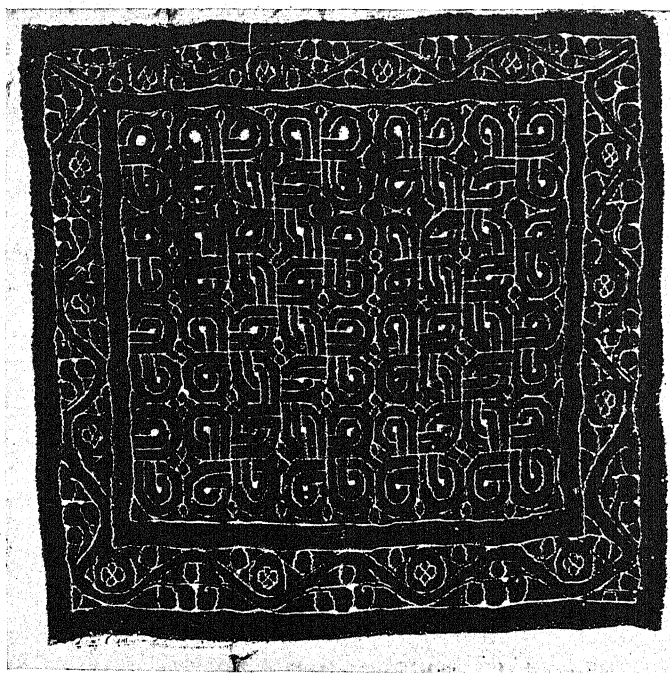
195, 194. Tapestry-woven roundels.



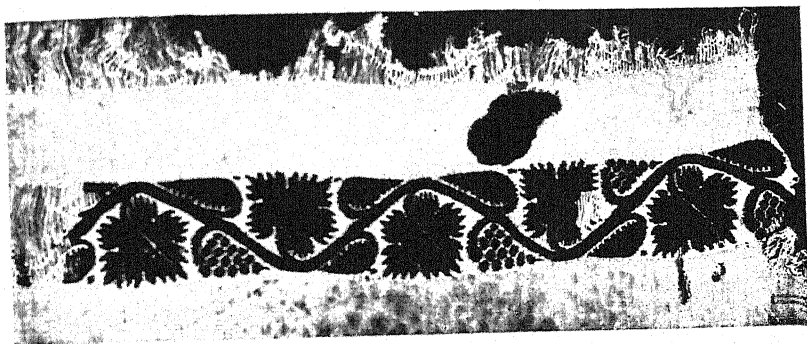
200, 199. Tapestry-woven panels.

Diagrams showing completion of patterns of 200, 187 (Pl. xxvii), 199.

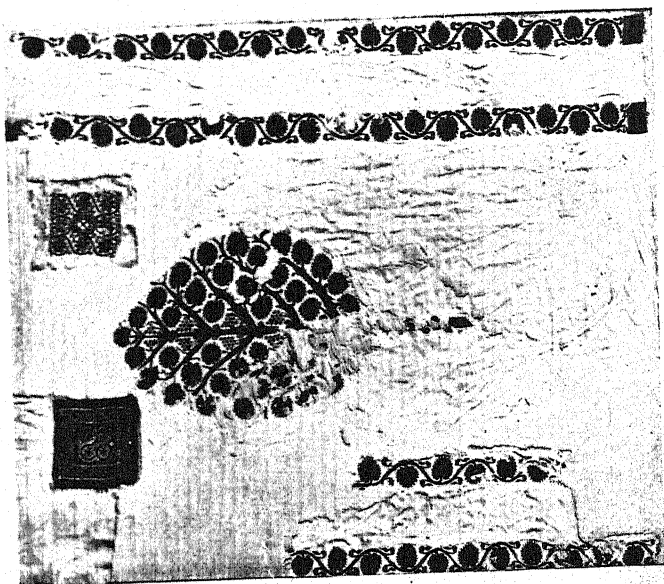
PLATE XXX.



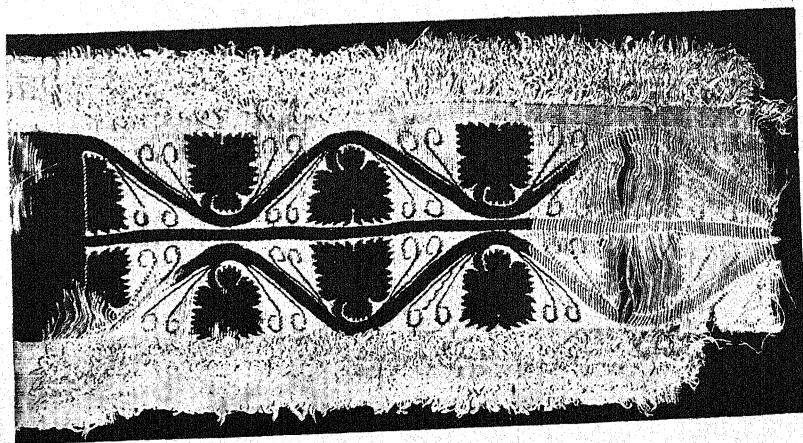
.198, 277. Tapestry-woven panels.



221. Tapestry-woven border.

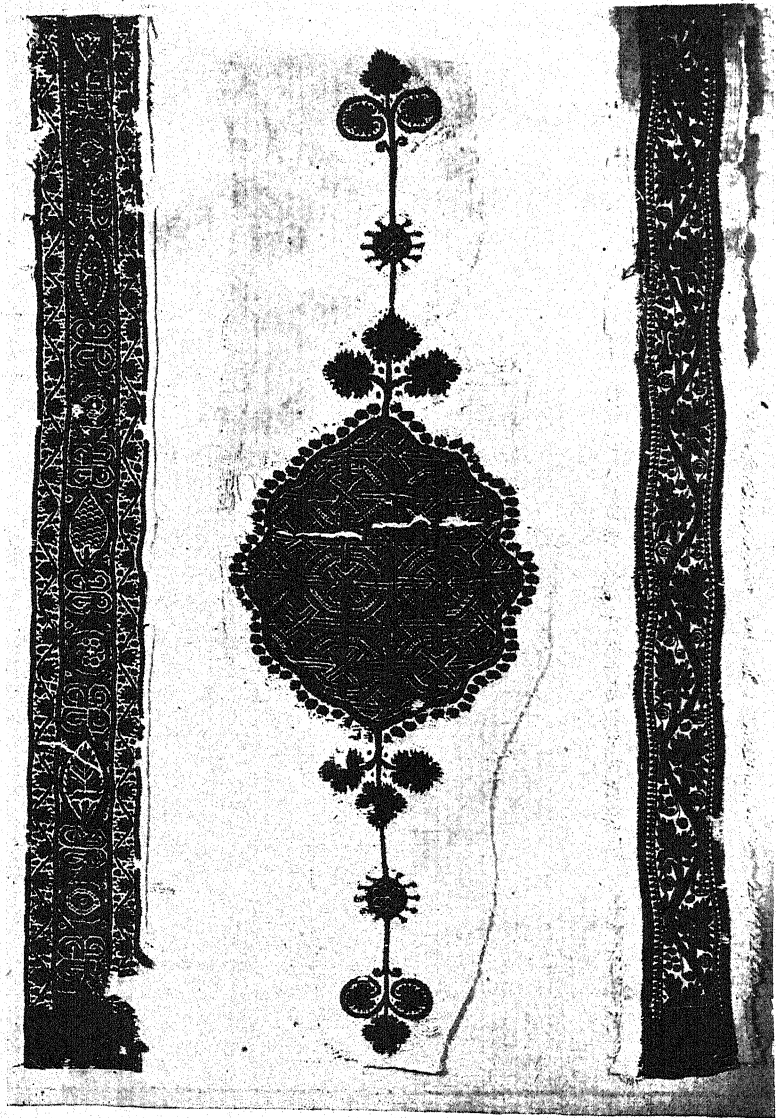


231 (part), 278. Tapestry-woven panels.
216. Cloth with tapestry-woven panel and bands.



223. Tapestry-woven band.

PLATE XXXII.



229. Tapestry-woven band.
217. Tapestry-woven panel.
230. Tapestry-woven band.

